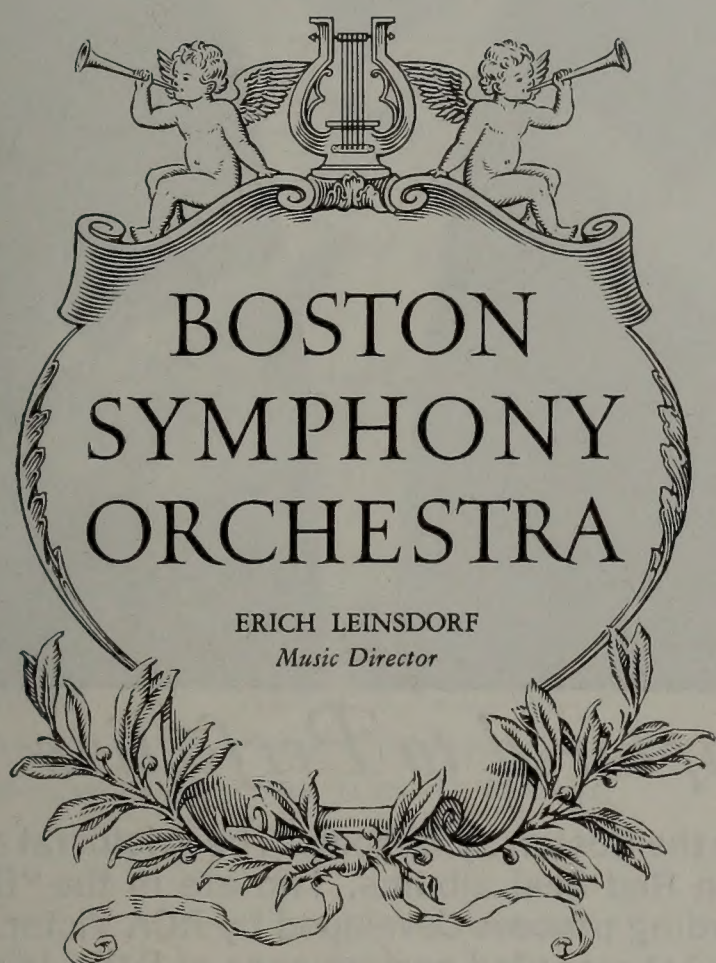
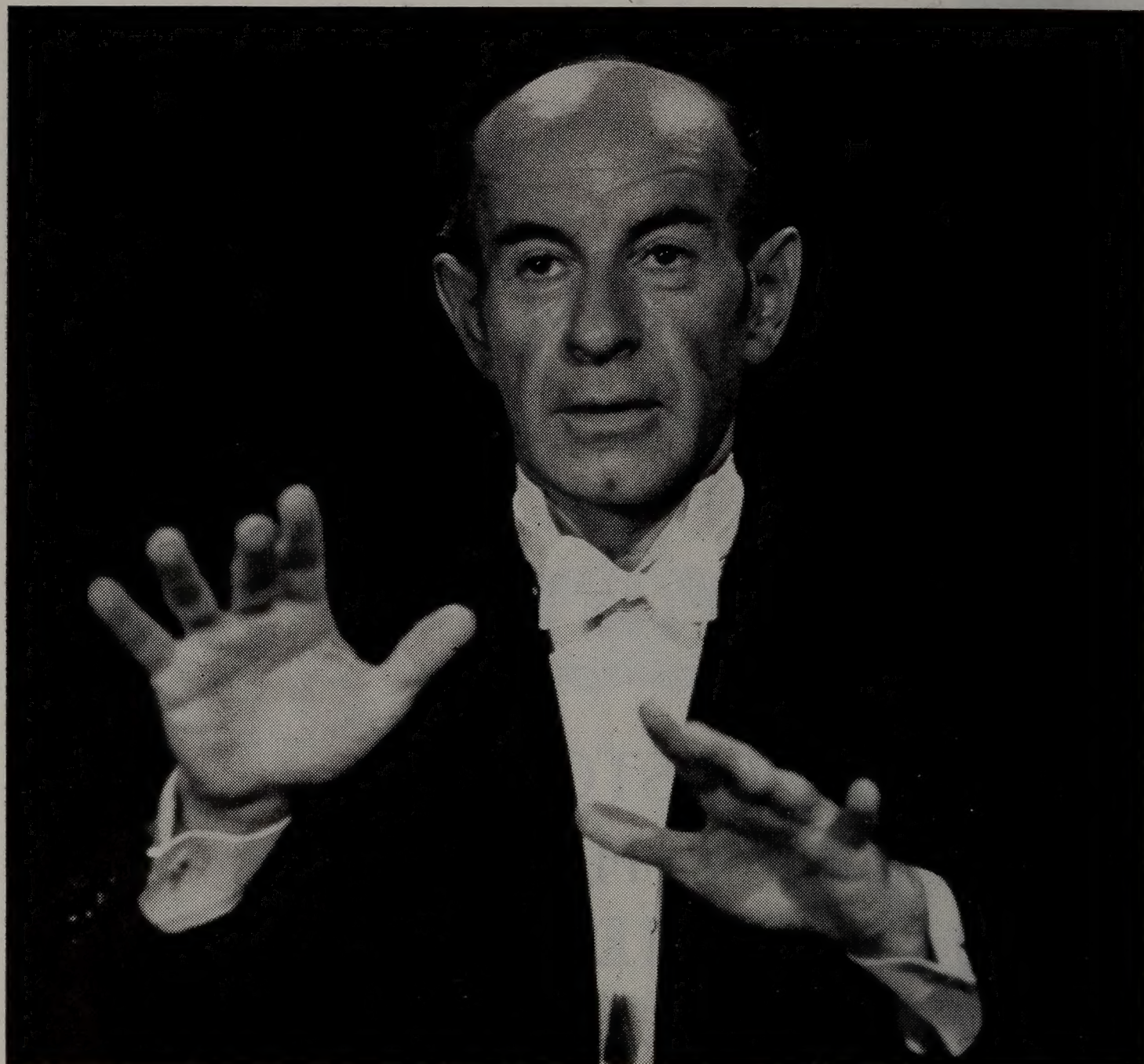


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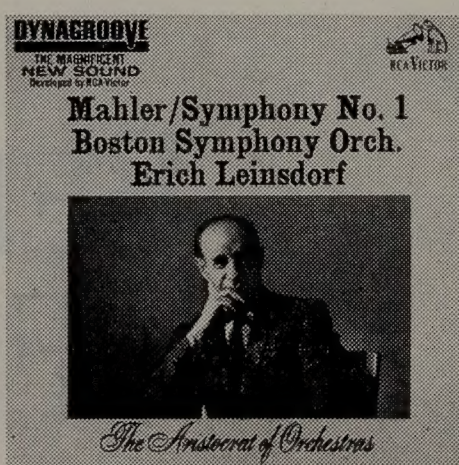
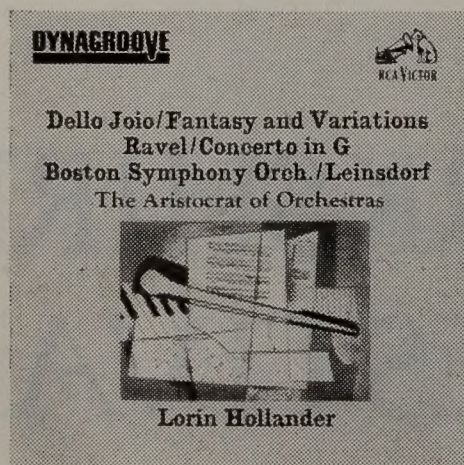
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TWENTY-SIXTH SEASON

MUSIC SHED AT TANGLEWOOD, LENOX, MASSACHUSETTS

FIRST WEEK

Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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B O S T O N S Y M P H O N Y O R C H E S T R A

Friday Evening, July 5, at 8:00

ERICH LEINSDORF, *Conductor*

MOZART

DIVERTIMENTO IN D MAJOR, K. 205

- I. Largo; Allegro
- II. Menuetto
- III. Adagio
- IV. Menuetto
- V. Finale: Presto

PIANO CONCERTO IN E-FLAT MAJOR ("JEUNEHOMME"), K. 271

- I. Allegro
- II. Andantino
- III. Rondeau (Presto)

Soloist: RUDOLF SERKIN

I n t e r m i s s i o n

SYMPHONY IN C MAJOR ("JUPITER"), K. 551

- I. Allegro vivace
 - II. Andante cantabile
 - III. Menuetto: Allegretto
 - IV. Molto allegro
-

Mr. SERKIN plays the Steinway Piano

BALDWIN PIANO

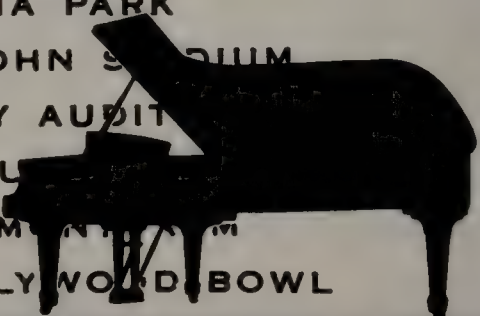
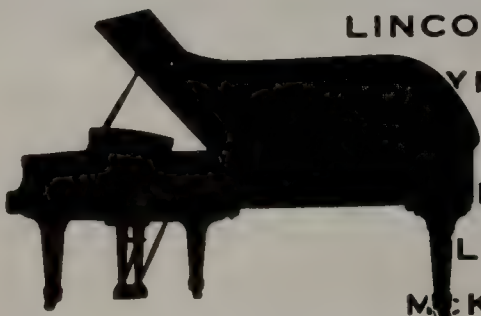
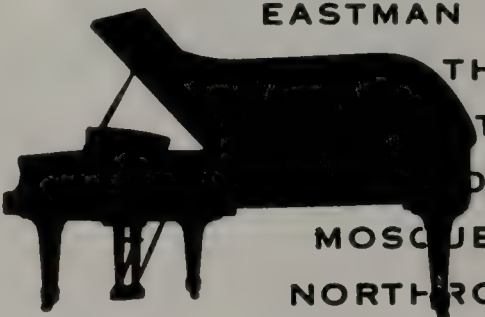
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Program Notes

THE NEW MUSIC DIRECTOR

Erich Leinsdorf, who is now conducting at Tanglewood for the first time, made his initial appearance as the Music Director of the Boston Symphony Orchestra at the opening of the season in Boston last September. He is the third to hold this position in thirty-eight years, Serge Koussevitzky having been the Orchestra's leader for twenty-five years (1924-1949), and Charles Munch having followed him for the thirteen seasons previous to the season now drawing to a close.

Although born in Vienna, where he had his first training and experience, Erich Leinsdorf has made this country his home since 1937, in which year he first became a conductor of the Metropolitan Opera Company. Previous to that time he had assisted Bruno Walter and Arturo Toscanini as conductor of the Festivals at Salzburg. He conducted the Cleveland Orchestra in 1943, but was called into service in the United States Army. After the War he became Music Director of the Rochester Philharmonic Orchestra, and from 1957 until last year was Conductor and Music Consultant of the Metropolitan Opera. He has conducted many times as guest with the principal opera companies and orchestras, here and abroad.



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This thought of joy remains my constant preoccupation.

André Gide (Journals)

WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Friday Evening, July 5

DIVERTIMENTO IN D MAJOR, K. 205

Mozart must have had a special fondness for the combination of strings and two horns, for he often used this grouping. The blend of tones is most

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happy, or at least becomes so with his special delicate handling. The horns are not treated melodically and seldom separately. Nevertheless it is always the horns which give the real touch of beauty to the ensemble. The principal violin is the virtuoso solo instrument in each work.

Mozart opens his Divertimento No. 7, which was composed in Vienna in 1773, with a sober melody, largo, as if with a straight face, and suddenly at the ninth bar breaks into a boisterous allegro. Again his mood is quiet with a minuet too legato for dancing, and a trio with the gentlest of melodies. There follows a duet (adagio) for violin and viola, with the lightest bass accompaniment. The final presto is as lively and full of sudden turns as the first movement. A march (K. 290) was added for outdoor performances.

PIANO CONCERTO IN E-FLAT MAJOR ("JEUNEHOMME"), K. 271

Mozart wrote this concerto for Mlle. Jeunehomme (or, as spelled for Teutonic throats, "Jenomé"), a French pianist who presumably visited Salzburg in 1777. It was his fourth original concerto for piano. We cannot know whether or not he was moved by the skill of this pianist to extraordinary effort, but the music itself shows a considerable advance over anything he had done in any form. He had already solved the basic problem of the concerto combination, but here it acquired its full stature. He struck out boldly, molded his materials at will in untried ways. The orchestra imposed upon him still con-

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sisted of oboes and horns which for the most part must be supported by string doubling. Within these limitations the orchestra becomes newly eloquent, closely fused with the piano to the advantage of both. Einstein compared this "monumental" concerto with Beethoven's "Eroica" Symphony for its "originality and boldness." He could have carried the comparison further. It is in the same key and reaches the unprecedented length of thirty-five minutes. It was the case of a young man who took hold of a polite form and poured into it a flood from an astonishingly abundant imagination in such a way that its profusion throughout is compact with fresh beauty. Like the "Eroica," too, the first movement is built on a complex of themes which merge into a continuous melodic current in development; the slow movement is a deep lament, the finale an outpouring of ebullient strength. It establishes a custom which was to make Mozart the supreme master of the piano concerto—a cluster of six themes in the opening tutti, to be heard from later in varied sequence and manipulation, usually shared with the piano which introduced subjects of its own.

At the very beginning the composer breaks precedent as the orchestra gives out a phrase and the pianist, who should be quietly waiting for his proper entrance much later, completes it. This was a happy *trouvaille* which Mozart did not have occasion ever to repeat. The first part of the principal subject is an orchestral proclamation, its melodic cadence is pianistic, whereby holy matrimony is declared at the outset. As in any ideal union, there is later a



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congenial interchange of thoughts. The thematic material of the first movement according to current custom could have furnished three. The Andantino is in C minor—the first of Mozart's concerto movements in the minor tonality. Its plaint in the low strings is strongly suggestive of the slow movement of the *Sinfonia concertante* for Violin and Viola (K. 364) to be composed more than two years later. There is even a suggestion of duet in its first statement. The feeling becomes more intense as the orchestra introduces the soloist with a cadential phrase like a singer's recitative, as if emotion were striving for words. The passage recurs and softly closes the movement, but not before a suspensive pause on the dominant (instead of the usual six-four chord) introduces a cadenza which carries the whole magic, veiled discourse to its true summit. The rondo (presto) is based on an extended theme from the pianist, proposed and carried through with swift brilliance. In place of the third section, Mozart unexpectedly introduces and develops the theme of a slow minuet. This is a long movement, for the young composer had much in his heart. There is a cadenza which becomes a crucial part of the development and brings back the recitative passage as a soft reminiscence before the close. The bridge to the return of the Presto is quite indescribable. It has trappings of elegant grace but with a new and personal meaning. This is a concerto of daring, as if the usually compliant Mozart were suddenly possessed. Every bar supersedes formal gallantry.



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SYMPHONY IN C MAJOR, "JUPITER," K. 551

Mozart's last symphony (it was composed in 1788) was labeled by a subsequent publisher the "Jupiter." The title would surely have amused the composer. Whether appropriate or not there are elements in the music to support it.

The first movement is more than Jovian—it is an extraordinary combination of various elements, conditioning each other in an overall equilibrium, with a development prodigious for its time, with a renewing freshness of invention which deserves the word godlike, if any music can be so called. The four opening bars at once disclose two of these elements: a strong martial rhythm from the orchestra, answered by a gentle, persuasive phrase from the strings. The martial beat becomes without preamble (there is no preamble in the direct progression of this movement) a full, striding march rhythm. Its character is indisputable—there is no mistaking the military Mozart (compare the triple snare drum beat of "*Non più andrai*" in *Figaro* to the triplet figure here suggesting the drum-beat). Yet it need not be pointed out that this military buoyancy, enforcing the other elements, never overbears them. The second subject, in the dominant, opens lyrically but at once develops a gay rhythm whereby the composer has two more combinable elements. With these ingredients—martial, tender and gay—Mozart proceeds with his wonderfully unified development through close upon 100 bars. He is sly and vagrant but adroit in tonality, resourceful in adding relevant detail.

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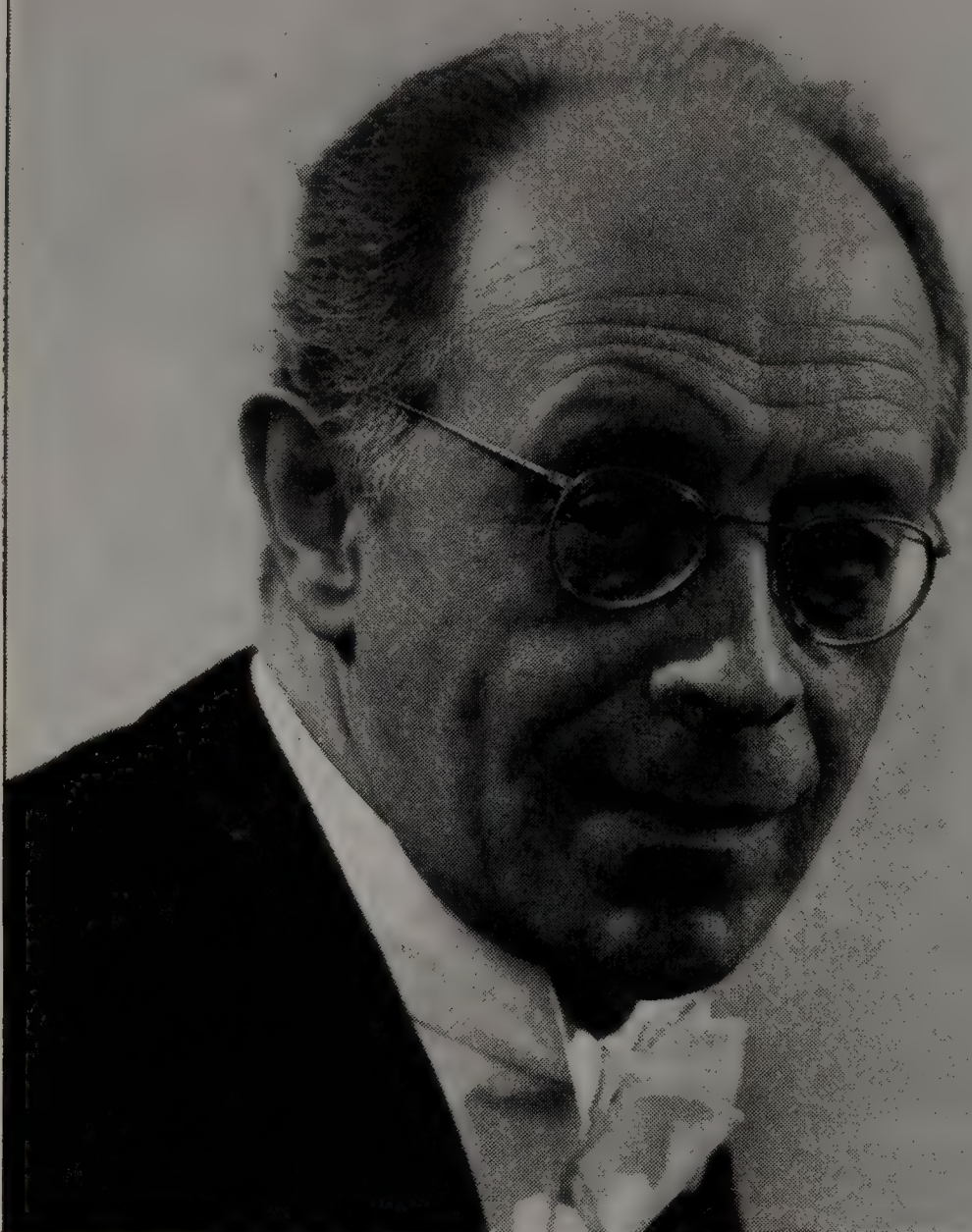
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Mozart: Piano Concertos Nos. 9 & 12—Alexander Schneider, Conductor;
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Mozart: Piano Concertos Nos. 21 & 27—Alexander Schneider, Conductor; Columbia Symphony Orchestra ML 5013

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B O S T O N S Y M P H O N Y O R C H E S T R A

Saturday Evening, July 6, at 8:00

ERICH LEINSDORF, *Conductor*

MOZART

THREE MARCHES, K. 408

PIANO CONCERTO IN F MAJOR, K. 459

- I. Allegro
- II. Allegretto
- III. Allegro assai

Soloist: RUDOLF SERKIN

Intermission

SERENADE IN D MAJOR (WITH THE POSTHORN), K. 320

Adagio maestoso
Concertante: Andante grazioso
Menuetto: Allegretto
Rondeau: Allegro ma non troppo
Andantino
Menuetto
Finale: Presto

Mr. SERKIN plays the Steinway Piano

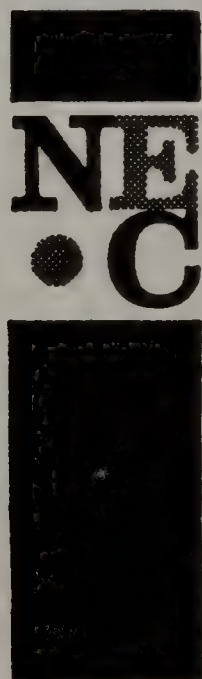
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There is a sense of tragedy in the Andante cantabile (a tempo direction which he had never before used in a symphony). When the first phrase (from the muted violins) is followed by a loud defiant chord, one is reminded, as elsewhere, of the *Eroica*. A second phrase, where ornate thirty-second notes increase the emotional expressiveness, has the gradual subsidence which with Mozart often signifies lamentation. Sforzando chords in the winds over halting triplets increase the tension. This thesis is developed, there is a fresh treatment of the opening subject matter, bringing the climax of the movement. The coda is magnificent.

The sudden alternation of forcefulness and gentleness, a lifelong characteristic of the instrumental Mozart, in his last symphony acquires a new meaning. In the Minuet it takes the form of alternate eight bar phrases. It has been remarked that the dotted half notes which open the second part of the trio are a foreshadowing of the motto subject of the finale, immediately to follow (resemblances of this sort should be looked upon as the instinctive outcome of the artist's singleness of purpose rather than as deliberately planned).

The final movement is Mozart's supreme achievement in counterpoint so smooth-flowing and natural, so apparently simple, that the layman may make himself comfortably at home with its surface charm while the student examines the various permutations and inversions of the five themes. The movement is in sonata form with a fugato development and extended coda. So Mozart ended his symphonic works with a fugal peroration, as if to demonstrate for his own satisfaction how he could put counterpoint to symphonic uses. The result was then, and still remains, absolutely supreme in its kind.



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Saturday Evening, July 6

WOLFGANG AMADEUS MOZART

THREE MARCHES, K. 408

Mozart wrote marches for various occasions, notably for Divertimentos or Serenades which they opened or closed. There are seventeen in the published listing, and some of them have become separated from the scores in which they were originally used. The three marches here performed are dated 1782, and presumably were performed in Vienna.

PIANO CONCERTO IN F MAJOR, K. 459

This is the sixth piano concerto composed by Mozart in Vienna in the year 1784. It was a season when Mozart was much in demand to appear in his own works. It opens with his favorite march rhythm and so continues,

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Soloist, Schwartz - Conductor, Meier
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Shostakovich.....Sonata, Cello and Piano
Webern.....Variations, Opus 30
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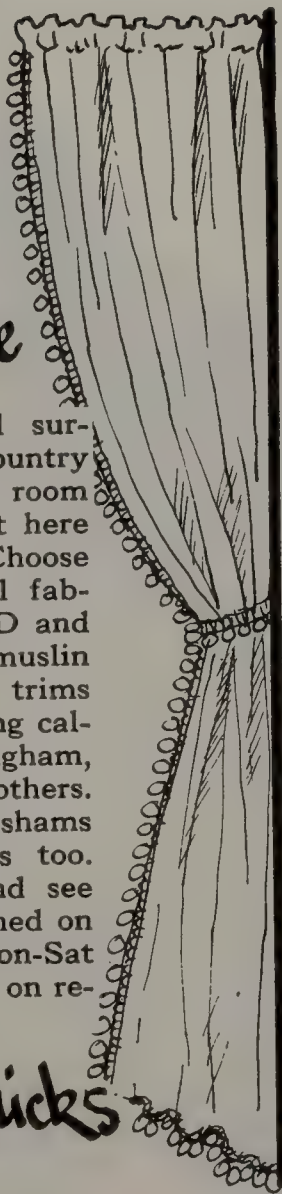
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pervading the movement both as a theme and as a motto, as freshly as if Mozart had come upon the rhythmic pattern for the first time. The unfoldment is ever self-renewing. A newly pliable symphonic development pervades each movement. If there is a single criterion for the measure of an instrumental composer, it is his resource in development, and that resource is the combined depth and quality of the well of his tonal imagination. By this criterion two are clearly supreme—Mozart and Beethoven.

This concerto shows that Mozart was always working toward a closer inter-identification of piano and orchestra. They are heard together most of the time, in pursuit of a single musical purpose. That purpose subordinates bravura as inessential. Even the cadenzas, and particularly the one in the finale, are no longer an interpolation, but a continuation. This is an entirely cheerful concerto, and without a true slow movement. For the second movement Mozart gives us a C major Allegretto in 6/8. Instead of a strophic song we have a theme divisible into segments and correspondingly useful for integral development. The development is in binary sonata form, without a middle section. The theme of the final Allegro assai is also segmentary, and for the same reason. Its development and the contrapuntal episodes — the most considerable excursion into fugato in all of Mozart's concertos — confirm this one as in its way his most symphonic to date. It is the choice for a performer who loves Mozart at least as much as his own prowess in glittering cascades.



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SERENADE IN D MAJOR (WITH THE POSTHORN), K. 320

Wind instruments are often emphasized in the serenades, which were usually intended for outdoor performances. Yet Mozart used varying combinations of strings and winds as in this Serenade which he composed in Salzburg in August, 1779. The first movement and the finale utilize all the instruments in a brilliant ensemble save for the flutes which are reserved for individual treatment in the first minuet, the concertante, and the rondo.

The first allegro is introduced by six bars, *adagio maestoso*. In the *andante grazioso*, entitled "concertante," the two flutes, two oboes, and bassoons are treated with great freedom in five independently moving parts, at times contrapuntal, at times matched in thirds. An episode in this *andante grazioso* is a cadenza in five voices. The first minuet is here placed before the "Rondeau" which is a second concertante movement. The *andantino* is also written freely in voice motion, but omits the flutes and gives a leading role to the stringed instruments, while the wind instruments are used for the etching in of detail. The second minuet is without flutes, with the exception that in the first of the two trios there is a part indicated for flautino, with the staff left blank. It is a matter for conjecture whether the player of the piccolo was allowed to fill in this part at his own discretion. The first trio is in notation for strings only; the second trio adds oboes, and a "post horn."* The closing presto, like the opening movement, is developed at length.

* The posthorn is described by Percy Scholes in *The Oxford Companion to Music* as "a straight or oblong-coiled (on the continent of Europe, circular-coiled) brass instrument, with no valves or other means of producing any notes but those of the harmonic series. Its name comes from its old-time use by the guards of the mail coaches to announce their arrival in the villages and towns on their routes." The part for this instrument in the second minuet will be played on a posthorn in A by Roger Voisin.

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WOLFGANG AMADEUS MOZART

SYMPHONY IN F MAJOR, K. 130

This is the fifth of eight symphonies provided by Mozart in the year 1772 for Salzburg after his return from Milan at the end of the previous year. It was the eighteenth symphony which the lad, then sixteen, had readily provided for concerts at home or on tour. This one, written in December, and the four which followed in the spring all have the charm of Mozart's playful mood. He delivers a forte chord or a broad, bustling cadence as if with his tongue in his cheek, for he immediately follows it with light staccato notes or charming trills, making palatable frequent liberties in the way of modulations. These piano portions are longer, they are more sequential, more melodic. Mozart was writing in the popular vein. He already knew how to charm an audience, and lead them unsuspecting into strange by-paths. Providing for humdrum home consumption (although some may have been intended for the winter journey to Milan), he might have lapsed into a pattern habit—if he had been anyone other than Mozart. The symphonies continue endlessly to probe new ways. The slow movements tend to fill the formal "andantino" prescription with a glow of inner life, the minuets become more legato, modifying or displacing the bar accent. The finales in this group tend to be more melodic than brilliant. A rondo subject can be shaped from a perfectly conventional chord, but what follows can stray from convention until the hearer is brought back to the safe haven of the recurring start.

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MOZART

SYMPHONY IN F MAJOR, K. 130

- I. Allegro
- II. Andantino grazioso
- III. Menuetto
- IV. Molto allegro

DIVERTIMENTO IN D MAJOR, K. 131

- Allegro
- Adagio
- Menuetto
- Allegretto
- Menuetto
- Adagio
- Allegro molto

Intermission

PIANO CONCERTO IN B-FLAT, K. 595

- I. Allegro
- II. Larghetto
- III. Allegro

Soloist: RUDOLF SERKIN

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DIVERTIMENTO IN D MAJOR, K. 131

This Divertimento, composed in Salzburg in early June, 1772, exploits more than in any other the solo abilities of many players. It calls for a solo flute, oboe and bassoon, a horn quartet, which is heard alone, and a string quartet, from which the principal violin is particularly prominent in the first adagio. The flute, however, is the most favored virtuoso. In the minuets the horn quartet have a prominent part to themselves, and in the trios each soloist has his inning. This divertimento, with its high spirits and melodic charm, is one of the most captivating of them all.

PIANO CONCERTO IN B-FLAT MAJOR, K. 595

Composed at the beginning of Mozart's last year, with his concertos for public performance three years behind him, this one has been called his "farewell" to the magnificent series for piano and orchestra. It was not an emotional or an observably conscious farewell on the composer's part. He had simply turned from a form which Vienna no longer asked for and occupied himself, among other prodigious matters, with his four greatest operas. No one can say with assurance that he returned to this favorite form in a nostalgic mood. He wrote it for Joseph Bähr to be played by himself in the concert hall

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of the Court Caterer Jahn in Lent (March 4, 1791). The solo part is correspondingly prominent, the orchestra moderated to circumstances. It is neither a deeply probing concerto nor a joyfully brilliant one. The composer proceeds in an even-tempered mood, with assured mastery. The themes as we first meet them in the opening movement are characteristic and agreeable rather than striking. Only as he develops them, does his invention seem really to take hold.

MOZART'S PIANO CONCERTOS

It could almost be said that Mozart created the piano concerto as a form—it is certainly true that he developed it from almost negligible beginnings to great ends. His first direct model was Christian Bach, and this Bach owed much to his older and more exploratory brother, Carl Philip Emanuel. Emanuel Bach's gropings toward the sonata form were still heavily overlaid with the tradition of the concerto grosso—a chamber ensemble in which the keyboard was a supporting continuo instrument. Only exceptionally, as in the father Bach's splendid specimens, had it become a prominent part of the



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counterpoint, assuming an occasional solo function, not yet an independent, thematic function.

Mozart, the virtuoso perpetually on show, had a lifelong inducement to develop both factors in a concerto. No phase of his art was pressed upon him so persistently as this, and the result was prodigious both in quantity and quality. He achieved the spectacular metamorphosis quite alone and unaided, not even by the example of Haydn. Haydn's concertos were unprogressive—he readily filled in at the clavier but never cultivated it as a conspicuous solo performer.

The concerto as Mozart found it was little more than a harpsichord sonata with a backing of string players. He left it a full orchestral form, an organization even more complex than the symphony, in which the two elements of solo and orchestra each blended or alternated with the other in a perfect integration. Any one of the later concertos is fully symphonic—often richer in color, variety and individual expression than a symphony.

Beethoven, on whom the mantle of successor was to fall, assumed it with uneasiness, for he had a deep admiration for Mozart's concertos. With a strengthened piano and orchestral sonority at his command and a new impulse of dramatic intensity, he could have made the concerto a mere vehicle for virtuosos. He did not because he was Beethoven, and because unlike pianistic lions of a still later day to whom the concerto was to be thrown, he had a healthy respect for Mozart's ideal—the balancing of both elements for one expressive purpose. Beethoven's hesitancy to commit his first two concertos to publication must have come from a sense that in magnification a certain peak



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of perfection would be destroyed. The light Mozartean orchestra, the light-toned piano, made a transparent ensemble in which every detail was luminously clear, the voices of the individual and the group wonderfully matched. It was indeed a state of felicity doomed to succumb to new ways. The sacrifice was organizational too. Mozart had developed as a personal skill the ordering and reordering of manifold themes, their changing applicability, their fusion into a fluent whole. This complex had to go, for new needs called for new construction.

To appreciate what Mozart did for the piano concerto it is not enough to compare the first and last—one must compare his very first efforts with the models about him at the time. As a small boy in London he encountered concertos by Wagenseil and other composers now forgotten, but particularly the concertos as well as the symphonies of Johann Christian Bach. This youngest Bach frankly purveyed to fashionable audiences with gracefully ornamented melodies and elementary accompaniments calculated not to disturb. His earlier concertos were composed for harpsichord and strings, with sometimes a light reinforcement of oboes and horns. The later ones were published for "harpsichord or forte-piano," but the string group was still constricted by the fainter instrument. A typical concerto at the time (there were of course exceptions) began with a principal subject by the string tutti, this later repeated in a series of ritornelli, each followed by a display of passage work from the soloist, to which the orchestra would add a gingerly bass or an occasional short interjection. The result was wooden alternation and thematic repetitiousness, which, when one principal theme was relied upon, became a squirrel cage. The orchestra was the servant to the soloist, bowing him in and out and standing ready with discreet pizzicati or obsequious bass notes where

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required. The following movements the soloist had even more to himself, carrying in the rondo an almost continuous pattern of running sixteenths. In old Sebastian Bach's concerti grossi, the clavier had been pushed forward from its function of figured bass, and while promoted from its solo duty of providing chord accompaniment, was still a voice in the general texture. The result was beautiful and exciting until counterpoint went out of fashion. As a melodic instrument in the newer regime of Bach's sons, the harpsichord became in concertos a weakling ruler incapable of sustaining any position of tonal eminence.

Mozart thought and worked from the beginning in terms of the sturdier pianoforte. He began at once to treat the orchestra as a respected partner and to break up the sectional block procedure. His first original piano concerto (K. 175), written in Salzburg late in 1773, at once leaves all previous concertos far behind. The scheme of those to follow was already laid out and needed only to be amplified, eased, subtilized. The piano and orchestra proceed like good dancing partners instead of an ill-assorted and stilted pair, each afraid of stepping on the toes of the other. Since the true valuation of any of Mozart's concertos lies in its inner impulse, its buoyancy and invention rather than its anatomy, it need only be said that the very first brought the piano concerto to life as a new apparition in music, and those to follow would range variously according to the adventuring imagination of the growing artist.

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Overture to "The Impresario," K. 486

Motet for Soprano and Orchestra, "Exsultate, jubilate," K. 165
(Jeanette Scovotti)

Adagio for Violin and Orchestra, K. 261 (Joseph Silverstein)

Aria for Soprano and Solo Violin from "Il Ré Pastore," Rondo, "L'amerò,
sarò costante," K. 208 (Jeanette Scovotti, Joseph Silverstein)

Haffner Serenade, K. 250

Saturday, July 13

Overture to "Così fan tutte," K. 588

Symphony in A major, K. 134

Rondo for Piano and Orchestra, K. 382 (David Bar-Illan)

Symphony in G minor, K. 183

Rondo for Piano and Orchestra, K. 386 (David Bar-Illan)

Symphony in E-flat, K. 543

Sunday, July 14

Overture and March of the Priests, from "The Magic Flute," K. 620

Masonic Cantata for Tenor, Bass and Male Chorus, K. 623
(Walter Carringer, George Hoffman)

Motet, "Ave, Verum Corpus," K. 618

Requiem, K. 626 (Jeanette Scovotti, June Genovese, Walter Carringer,
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*"My subject is War, and the pity of War.
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The Mass is dedicated by Britten to four friends who fell in the last War. It was performed last spring at the consecration of the rebuilt Cathedral of St. Michael in Coventry, which was destroyed in the war. The Mass was repeated in London and in West Berlin.

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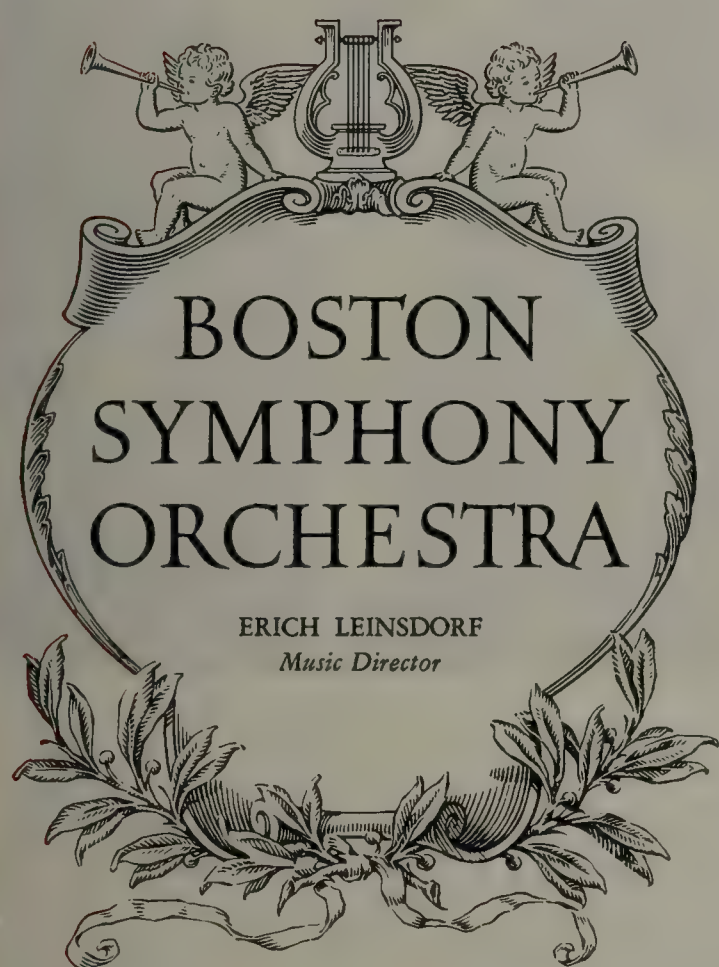
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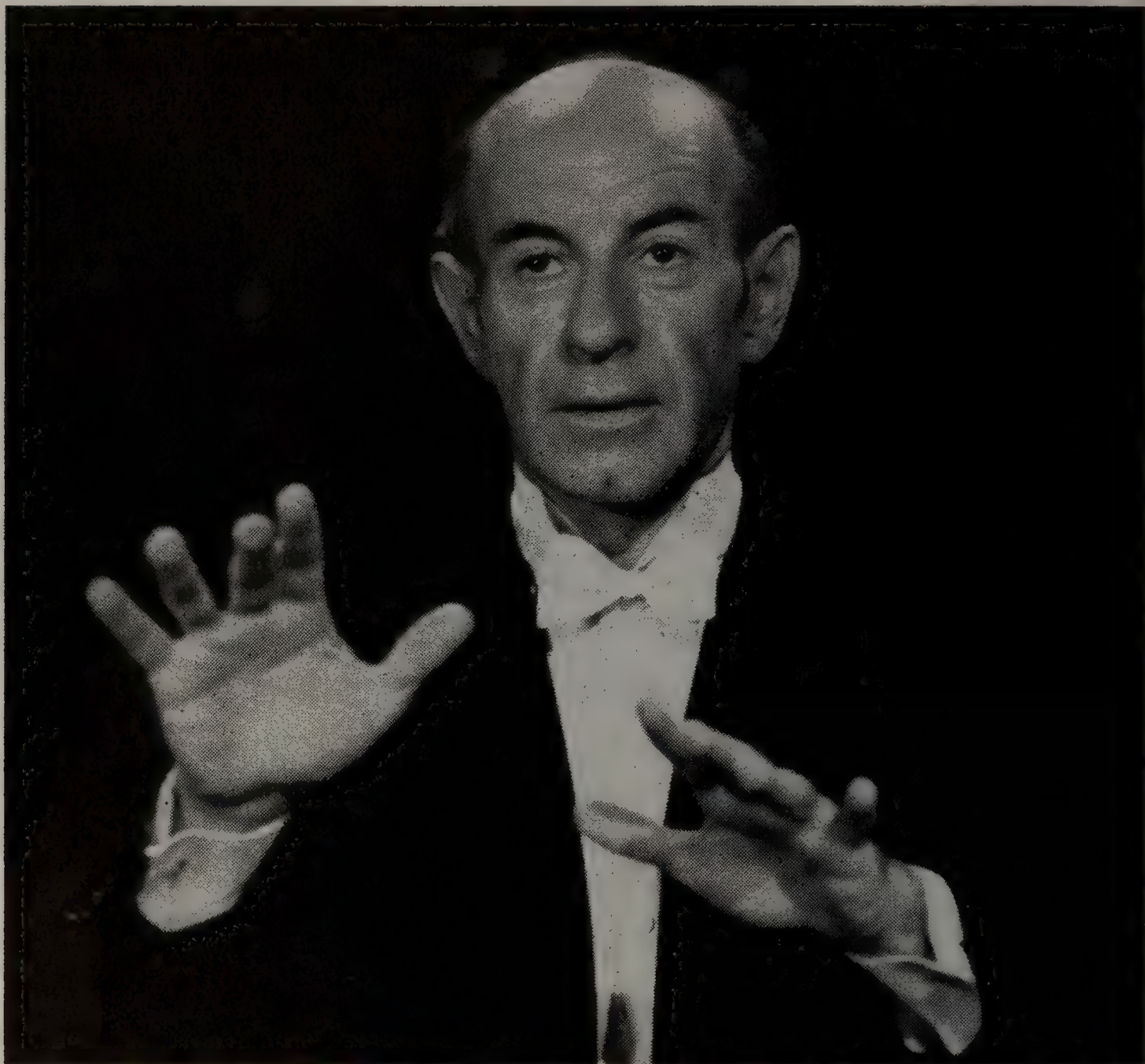
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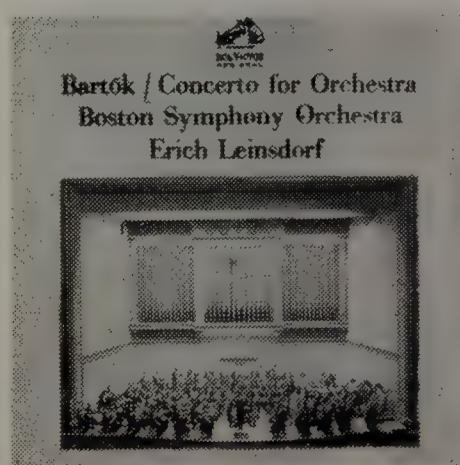
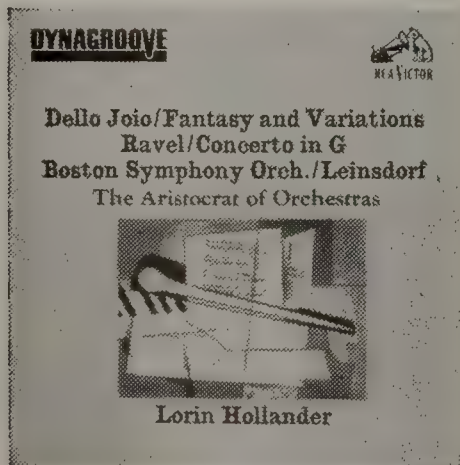
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SECOND WEEK

Concert Bulletin, with historical and descriptive notes by

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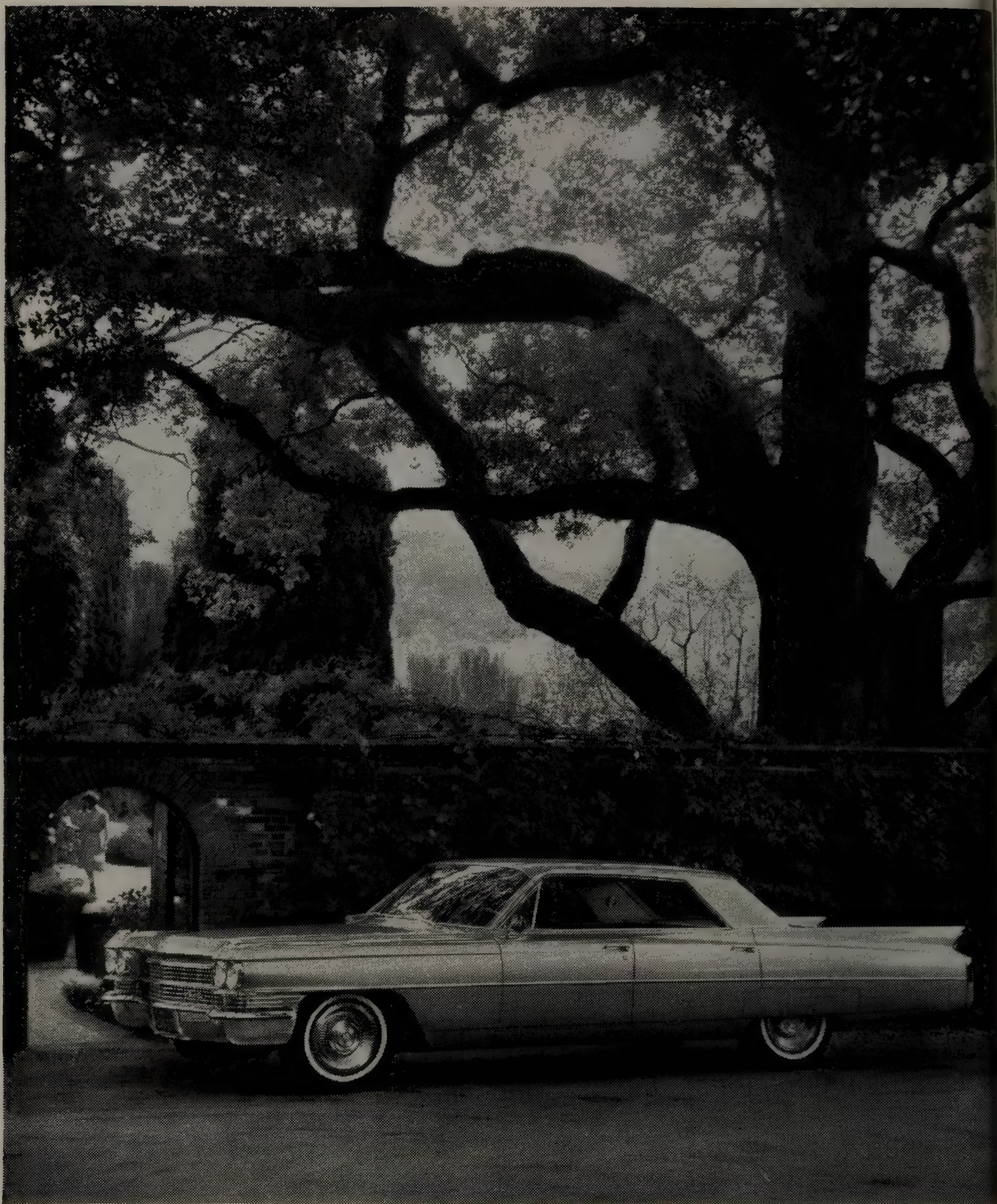
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B O S T O N S Y M P H O N Y O R C H E S T R A

Friday Evening, July 12, at 8:00

ERICH LEINSDORF, *Conductor*

MOZART

OVERTURE TO "THE IMPRESARIO," K. 486

MOTET FOR SOPRANO, "EXSULTATE, JUBILATE," K. 165

Soloist: JEANETTE SCOVOTTI

ADAGIO FOR VIOLIN AND ORCHESTRA, IN E MAJOR, K. 261

Soloist: JOSEPH SILVERSTEIN

RONDO (ARIA WITH SOLO VIOLIN) "L'amerò, sarò costante" from
"Il Ré pastore," K. 208

Soprano: JEANETTE SCOVOTTI

Violin: JOSEPH SILVERSTEIN

I n t e r m i s s i o n

SERENADE IN D MAJOR ("HAFFNER"), K. 250

Allegro maestoso

Andante

Menuetto

Rondeau

Menuetto galante

Andante

Menuetto

Adagio

Allegro assai

Violin Solo: JOSEPH SILVERSTEIN

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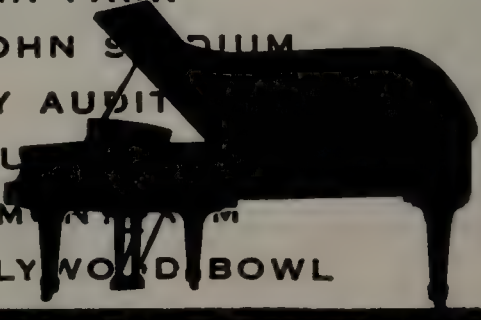
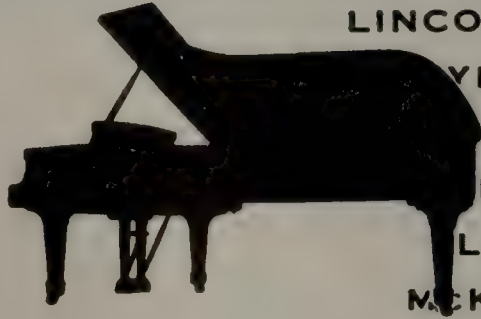
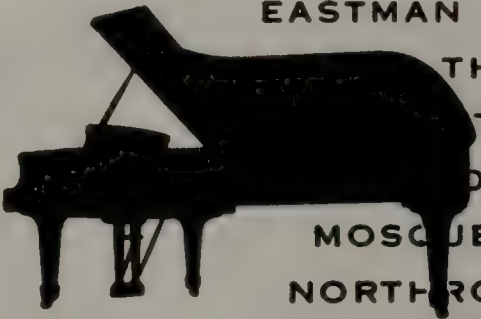
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Program Notes

THE NEW MUSIC DIRECTOR

Erich Leinsdorf, who is now conducting at Tanglewood for the first time, made his initial appearance as the Music Director of the Boston Symphony Orchestra at the opening of the season in Boston last September. He is the third to hold this position in thirty-eight years, Serge Koussevitzky having been the Orchestra's leader for twenty-five years (1924-1949), and Charles Munch having followed him for the thirteen seasons previous to the season now drawing to a close.

Although born in Vienna, where he had his first training and experience, Erich Leinsdorf has made this country his home since 1937, in which year he first became a conductor of the Metropolitan Opera Company. Previous to that time he had assisted Bruno Walter and Arturo Toscanini as conductor of the Festivals at Salzburg. He conducted the Cleveland Orchestra in 1943, but was called into service in the United States Army. After the War he became Music Director of the Rochester Philharmonic Orchestra, and from 1957 until last year was Conductor and Music Consultant of the Metropolitan Opera. He has conducted many times as guest with the principal opera companies and orchestras, here and abroad.



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The joy of Mozart: a joy one senses as enduring; the joy of Schumann is febrile and is felt as if between two sighs. The joy of Mozart is the effusion of serenity, and a phrase of his music is like a tranquil thought; his simplicity is nothing else than purity; it is a thing of crystal; all the emotions are brought into play, but as if by heavenly ordering. "Moderation means to be moved as the angels are" (Joubert). To understand that one must turn to contemplation of Mozart.

This thought of joy remains my constant preoccupation.

André Gide (Journals)

Friday Evening, July 12

DER SCHAUSPIELDIREKTOR ("THE IMPRESARIO"),
COMEDY WITH MUSIC IN ONE ACT, K. 486

While Mozart was completing *Figaro* in 1786, he was called upon for music to a play by Gottlieb Stephanie, Inspector of the *Nationalsingspiel*, to

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be performed at the little theatre in Schönbrunn, the "Orangery," for royal guests.

The Overture is rapid, spirited, and in Mozart's best *Singspiel* vein. According to the story, the theatre director, named Vogelsang, is visited by two applicants for a prima donna part in an opera. Mme. Herz arrives first and sings a heartfelt arietta of unrequited love, ending with rather ridiculous coloratura. Mme. Silberklang enters and sings in her "silvery" voice a rondo of coquetry, equally ornate. There follows a trio in which each lady, furiously jealous, claims the privilege of "*erste Sängerin*," while M. Vogelsang tries to pacify them. "I am the best singer," sings Mme. Herz, and her rival retorts with the equivalent of "Is that so! That's what *you* think." But the tenor throws in soothingly: "Each has her virtues." The three singers have cadenzas in turn. "Adagio," sings Mme. Herz in heartfelt tones. "Allegro, allegrissimo," answers Mme. Silberklang, according to her kind, while the tenor has the last word: "Piano, pianissimo."

In the finale ensemble they make up their differences, and since every plot must end with a moral, they decide that the artistic project comes before personal ambition. Mozart admirably meets the occasion.

MOTET FOR SOPRANO, "EXSULTATE, JUBILATE," K. 165

Mozart was seventeen when he wrote this scena on a religious text for

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Venanzio Rauzzini, the castrato who had just sung in his *Lucio Silla*, in Milan. It is in three movements, all in the same joyous mood, the slow movement (not really slow) introduced by a short recitative. The solo part is coloratura throughout. Sopranos today have a habit of using the last movement only, a setting of the word "*Alleluia*," as a show piece. It is an unfortunate deprivation, because although this movement is a glittering delight, the earlier movements are even more beautiful. The melodies, set off in the first by the bright gaiety of oboes in thirds, the second set to a string accompaniment of much charm, sing from a young heart. In none of his music is the innocent exuberance of the boy Mozart more apparent. The music has no odor of incense, but to speak of "irreverence" would be sheer nonsense.

ADAGIO FOR VIOLIN AND ORCHESTRA, IN E MAJOR, K. 261

According to a remark by Mozart to his father in 1777, he wrote this Adagio at the request of Brunetti, the Salzburg Concertmaster, as a substitute slow movement for the Fifth Violin Concerto, Brunetti having found the original one "*zu studiert*." "Too studied" would have meant too worked out, too developed and imaginative, whether for his own taste or for popular consumption. The superb original slow movement is actually crystal clear, appeal-



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ing in every contour. It has more orchestral interest. The substitute one needs no apology nevertheless. It is a fine movement with a sustained melody, eminently violinistic, over muted violins—a violin aria. It makes entirely worthy company for the great concerto slow movements of 1775.

RONDO (ARIA WITH SOLO VIOLIN)
 "L'AMERÒ, SARÒ COSTANTE" FROM "IL RÉ PASTORE," K. 208

In 1775, the Archduke Maximillian, a distinguished visitor from Vienna, was received at Salzburg with special pomp and an opera was exacted of Mozart. The choice was *Il Ré pastore*, a pastoral piece which was mounted with as much brilliance as possible by the Archduke, who was ill-equipped for such spectacles. The text was by Metastasio; it had been set before and would be set again by others. The opera, which was in two acts, concerned the love of a shepherd and shepherdess and as usual, the obstacles they had to surmount before they were united. The aria of Amintas the shepherd, here performed, ended the first act and is his avowal of constancy. The violin obbligato has elements of a concerto slow movement and is worthy of the year of Mozart's great violin concertos which shortly followed.



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SERENADE IN D MAJOR ("HAFFNER"), K. 250

Siegmund Haffner was evidently a merchant of means. The wedding of his daughter Elisabeth must have been a large affair to judge by the music Mozart provided for it in 1776. The serenade is his longest. The nine movements are each extended, leisurely, often light in sonority, while the composer enjoys the longer manipulation of his themes. The result, it must be admitted, is sometimes repetitious. The music, with all the repeats, would have lasted more than an hour if it had been played continuously at the party, which of course it was not. How such celebrations were musically spaced is not known. It is to be hoped, in view of the many quiet portions, that there was less music-drowning chatter than there is at wedding receptions today. There are many delightful wayward episodes. The first Andante is another violin concerto slow movement, and the Rondo after the first minuet throws a second spotlight on the *violino principale*, who opens with a rapid "perpetual" figure, and by the exactions of the form extensively employed, drives it to the utmost. The three minuets are all in the *galant* manner, and the second of them, labeled "*Menuetto galante*" is plainly a parody, with its mincing staccato, its trills and turns. Gallantry, charming from Mozart even when he may have been poking fun at it, persists in the Andante which follows. The finale is an allegro assai in 3/8, developed at length, and characterized by alternate forte and

(Continued on page 14)

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Saturday Evening, July 13, at 8:00

ERICH LEINS DORF, *Conductor*

MOZART

OVERTURE TO "COSÌ FAN TUTTE," K. 588

SYMPHONY IN A MAJOR, K. 134

- I. Allegro
- II. Andante
- III. Menuetto
- IV. Allegro

CONCERTO-RONDO FOR PIANO AND ORCHESTRA, IN D MAJOR,
K. 382

Soloist: DAVID BAR-ILLAN

SYMPHONY IN G MINOR, K. 183

- I. Allegro con brio
- II. Andante
- III. Menuetto
- IV. Allegro

Intermission

CONCERTO-RONDO FOR PIANO AND ORCHESTRA, IN A MAJOR,
K. 386

Soloist: DAVID BAR-ILLAN

SYMPHONY IN E-FLAT MAJOR, K. 543

- I. Adagio; Allegro
- II. Andante
- III. Menuetto; Trio
- IV. Finale: Allegro

Mr. BAR-ILLAN plays the Baldwin Piano

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(Continued from page 11)

piano sections. The adagio which introduces it is in utter contrast. It is completely serious, contemplative music, as if the couple were to be reminded that matrimony is really a solemn obligation, and then to be reminded by what follows (with a gentle change of mood) that this is after all the moment for the gayest possible front.

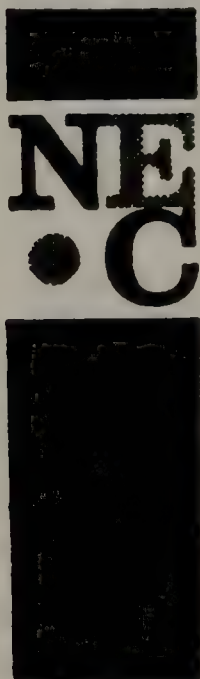
Saturday Evening, July 13

WOLFGANG AMADEUS MOZART

OVERTURE TO "COSÌ FAN TUTTE," K. 588

"*Così fan tutte*," ossia "*La Scuola degli Amanti*," opera in two acts to a text by Lorenzo da Ponte, was first performed in Vienna, January 26, 1790. In the Overture there is an amusing contrast between the ponderous pronouncement of the title motto as a five-note cadence and the general buffo gaiety which surrounds and submerges it.

"*Così fan tutte*," one of the neatest of titles in its own language, is as impossible to translate into direct English as "*L'Italiana in Algeri*," and for the same reason. Literally "Thus do they all (feminine)," it has been called "They All Do It," "Women are Like That," and "All Women Do So," or by the entirely translatable subtitle, "The School for Lovers." When it was first produced in English in London in 1827, it was called "Tit for Tat, or The Tables Turned."



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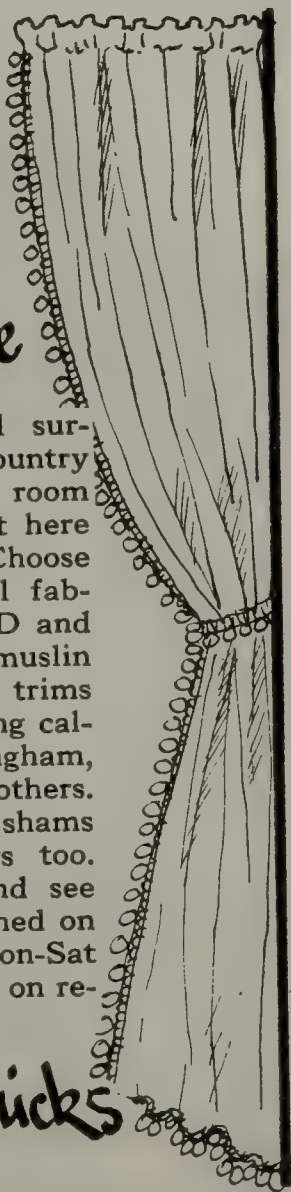
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SYMPHONY IN A MAJOR, K. 134

Like the Symphony in F (K. 130), performed in the present Festival concerts on July 7, this Symphony was composed at Salzburg in 1772. The last of three in that summer, it substitutes flutes for oboes, giving a special bright sonority in combination with the horns. It opens without the expected ceremonial chords, but with a graceful, swinging theme, malleable and divisible in development. The finale leaves *buffo* pretension behind and dwells on melodic detail, rhythmic play, echo effects.

CONCERTO-RONDO FOR PIANO AND ORCHESTRA, IN D MAJOR, K. 382

Mozart found his first original Concerto (of 1773, K. 175) useful when he visited Mannheim and later Vienna. In Vienna in 1782 he composed a new rondo finale. Although the original finale is more ingeniously worked, and at the same time delightful, this one is obviously an applause catcher, designed to capture the fancy of any audience to the last man. Its light staccato theme with elegant grace notes is embroidered by the pianist after each



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repetition rather than developed. It is not in the least surprising that the composer had to repeat it, and, three weeks later, play it again as he wrote his father—"because it is such a favorite here."

SYMPHONY IN G MINOR, K. 183

Only twice in his life (here and in the more famous G minor Symphony of 1788), did Mozart compose a symphony in the minor mode. G minor must have held a special somber significance for him—the late symphony in that key, the String Quintet (K. 516, 1787) and the Piano Quartet (K. 478, 1785) all show a strain of pathos unusual at that time. Wyzewa and Saint-Foix stress the "extraordinary analogy" between this early symphony of 1773 and the later one. Einstein has remarked that Haydn's "*Trauer*" Symphony appeared about this time. There is repeated reference to the "*Sturm und Drang*" movement, and to Goethe's *Sorrows of Werther*, of 1774. No one may know to what extent Mozart was touched by this first blush of literary Romanticism, or whether music as such released his own strain of pathos. The theme of the first Allegro gives a definitely somber minor cast to the opening, although it is relieved by the tripping countertheme in B-flat major. The development is brief, but agitated and modulatory. Commentators have found brightness and relief from the dark colorings of this symphony in the short, lyric Andante in E-flat major. But if there is a romantic movement in the symphony, it is this one. The voice of the violins, muted, is arresting as they give forth their plaintive melody of accented, falling half tones—the symbol

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of pathos with Mozart. Interwoven are dark thirds of the bassoons, here first heard.

The Minuet brings us back to G minor and the full orchestra. Again in contrast is the G major Trio for the winds only. We imagine a peasant-like German dance, which none but an Austrian could have composed. The Finale is again in sonata form in a brilliant ferocity of G minor, justifying (if it can be justified) the coupling of the two G minor symphonies by the French scholars. The movement scintillates in its progress, displaying the twists and turns of its composer's wit along the way.

RONDO FOR PIANO AND ORCHESTRA, IN A MAJOR, K. 386

This is believed to be an alternate finale for the Concerto in A (K. 414). The score, listed by André, was sold, lost sight of, recovered in part, and restored by Einstein. Why Mozart wrote an alternate finale for this concerto, and which he may have preferred, is a puzzle, for the two are equally "popular." Mozart never wrote two concerto movements more closely alike in style and spirit. Each proceeds upon a graceful, trilled, wholly "eighteenth-century" and wholly delightful "allegretto" subject, with a contour similar to the other but maintaining its own identity. Each is of a "sonata" simplicity in left-hand treatment, each is lightly echoed by the orchestra. This rondo, unlike the displaced one, has a cadenza.

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REQUIEM MASS IN D MINOR, K. 626

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I. Requiem

II. Dies irae

III. Tuba mirum

IV. Rex tremendae

V. Recordare

VI. Confutatis

VII. Lacrimosa

VIII. Domine Jesu

IX. Hostias

X. Sanctus

XI. Benedictus

XII. Agnus Dei

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SYMPHONY IN E-FLAT MAJOR, K. 543

Certain great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer—the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him other than the entries in his personal catalogue, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new brilliance of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

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Appropriate to the remembrance of Pope John XXIII is Mozart's Requiem Mass, which is to be performed under the direction of Erich Leinsdorf with the thought that this inspired music of the Christian Church was interrupted by the death of the composer at the height of his powers.

This, the last of the six programs devoted to Mozart, consists of music composed in 1791, the final year of his life. "The Magic Flute," composed in July, and the Masonic Cantata, composed in November, attest his absorption in Freemasonry. The Ave, Verum Corpus was composed in June; The Requiem was in the form of sketches when he died on December 5 (the last Piano Concerto, performed at the Festival concert of July 7) was also composed in 1791. These works, together with the final string Quintet and the Clarinet Concerto, are eloquent proof of Mozart's abundant genius when death took him at the age of thirty-five. They also indicate a newly developing serious and contemplative side of his nature.



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CANTATA ("EINE KLEINE FREIMAURER-KANTATE") FOR MALE
CHORUS, WITH TENOR AND BASS, K. 623

This Cantata, composed on November 15, 1791, was Mozart's last completed composition. It was written to a text by the composer's fellow freemason, Emanuel Schikaneder. Although this is called a "small" cantata, it is a good deal longer than his earlier Masonic Cantata (K. 471). The chorus opens in tones of rejoicing. The tenor continues in a long recitative and sings



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an aria. Finally, the tenor and bass join in a duet, and the chorus bring a hymnlike close. This is music of sincere feeling. The atmosphere of the temple scenes in *The Magic Flute*, with which Mozart had just been occupied, lingers through its warm and solemn measures.

AVE, VERUM CORPUS, MOTET, K. 618

Mozart composed this work for the *Corpus Christi* service of the choir school of Anton Stoll at Baden near Vienna, where the composer was a welcome visitor and performed as well as wrote music for certain occasions. The simplicity of the orchestration in this late work (a four-part Chorus with strings and organ) would in part be accounted for by the modest resources of the school.

REQUIEM MASS IN D MINOR, K. 626

An air of mystification surrounded Mozart's *Requiem* Mass when it became known after his death. The fact that death had prevented him from finishing it; that the work was anonymously commissioned; that Mozart, not knowing whence the order came, believed that this, his first Requiem, would be his own; that he talked of having been poisoned—these facts have led to romancing by the early chroniclers.*

* Late ones also. Gunther Duda, a medical doctor, has written a book with a title taken from Mozart's supposed remark to his wife: "*Gewiss — man hat mir Gift gegeben!*" ("Surely — someone has given me poison!") — Verlag Hohe Warte, 1958. Lack of contemporary medical knowledge makes it impossible to prove that he was poisoned, and any evidence that either his "rival," Salieri, or his fellow Masons did the deed reads like a preposterous case built on sand.

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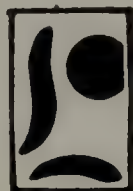
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The factual record of the commission has been long since cleared of its mystical aura, and the only element of uncertainty about the *Requiem* which remains is how much of the score is Mozart's own, how much is derived from Mozart's sketches, and how much may be the pure fabrication of his pupil, Franz Xaver Süssmayr.

. . .

The circumstances are briefly told. In early August, 1791, Mozart was visited by a stranger who handed him an unsigned letter asking for a Requiem. As it later turned out, the undisclosed writer was Count Walsegg, who wished to copy the score and have it performed in memory of his wife, passing it off as his own.

The music of the *Requiem* now possessed Mozart's thoughts. He had never failed to fulfill a commission, but now he was growing weaker and soon he knew the end was at hand. He composed the opening of the Mass, outlined succeeding movements, and indicated some of the scoring. On December 4, the day before his death, he asked for his score, and sang the alto part while friends from the Theatre took the other parts. At the opening phrase of the *Lacrimosa*, which he had not been able to finish, he wept convulsively and laid the sheets aside.

Constanze, anxious after her husband's death to collect the remainder of the fee and to retain the first payment, labored secretly to present a complete score to Count Walsegg, the "*Unbekannter*," as she called him. As it stood, the first two numbers—the *Requiem æternam* and the *Kyrie*—were fully written. The six movements of the "Sequence," beginning with the *Dies iræ*, ceased after the ninth bar of the *Lacrimosa*. The offertorium (the *Domine Jesu Christe* and the *Hostias*) existed in the choral parts with figured bass and

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some indications of the instrumentation. The *Sanctus*, the *Agnus Dei* and the final *Lux æterna* were missing altogether from the score. Constanze engaged Johann Eyblers, Mozart's pupil, who filled out the missing parts until the opening of the *Lacrimosa*, and at that point, faced with blank pages, gave up.

Thereupon Franz Xaver Süssmayr, a pupil who had been close to Mozart both in the preparation of *La Clemenza di Tito* and the *Requiem* itself, took up the task. He recopied the revision in order that the "Unknown" should not receive a score in three different handwritings, completed the *Lacrimosa*, filled out the *Offertorium*, composed the *Sanctus*, *Benedictus* and *Agnus Dei*, supposedly out of his own head (so he wrote to Constanze in 1799), and for the *Lux æterna* repeated the fugue from the *Kyrie*. The manuscript as delivered to the "Unknown" consisted of the first two movements in Mozart's original script, complete; the remainder in Süssmayr's not too different hand. The Count may have believed that he had Mozart's script until the last three sections. After he had duly presented the Mass in 1793, it had public performances from Constanze's copy of the score. When it became generally known that Mozart was the composer, the pretender would have been too embarrassed to raise his voice. In 1799, Constanze negotiated with Breitkopf and Härtel, in the hope that it might be considered free for publication. The publisher acted promptly, and under the protest of Walsegg as the original owner.

Süssmayr's statement that the *Sanctus*, *Benedictus* and *Agnus Dei* were entirely supplied by him has been suspected as a false claim, since the Mass maintains its character on a level which would postulate clever stylistic imitation, a faithful carrying through from thematic sketches, but hardly a full dependence upon Süssmayr's resources. The *Benedictus*, for example, is

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impossible to credit as the entire invention of the none too original Süssmayr, whose own church compositions are paled to extinction by comparison. The few bars of the *Lacrimosa* gave him the two principal thematic elements and their combination. He carried them through with skill and effect, more briefly than Mozart would have done. He had the good taste not to put in development of his own. Mozart would probably not have repeated the fugue from the *Kyrie* for the close, but this was Süssmayr's best expedient.

Listening to the debated portion without preconceptions, one does not feel a lapse of the intensity or of the elevated mood which makes the *Requiem* a distinctive work of art. We know that the arranger had the earlier portions as his model for instrumental coloring, rhythmic usage, contrapuntal treatment, alternation of forte and piano. He was wise enough to hold to pattern, and to brevity. It could be called a piece of skillful but justifiable forgery, later confessed. But it is impossible to believe that Süssmayr, faced with entirely blank pages, could have produced anything approaching the music we know. The ten bars of the *Sanctus* are conceivable as a clever stylistic imitation, the following fugal *Osanna*, hardly more than an exposition, might have been the work of a composition pupil. The fully developed *Benedictus* is a Mozartean melody set with Mozartean nobility. The accompanying violin theme in the *Agnus Dei*, the harmonic progressions, the dramatic chorus, the suddenly hushed passages for "*Dona eis requiem*," all have the aspect of what is called "greatness." If Süssmayr had had nothing to build upon, he might have and probably would have resorted to one of the Salzburg Masses, of which the manuscripts would have been in Mozart's possession and quite unknown to the rest of the world.

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*"My subject is War, and the pity of War.
The poetry is in the Pity.
All a poet can do is warn."*

The Mass is dedicated by Britten to four friends who fell in the last War. It was performed last spring at the consecration of the rebuilt Cathedral of St. Michael in Coventry, which was destroyed in the war. The Mass was repeated in London and in West Berlin.

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GEORGE HOFFMAN, a native American of Russian and German parents, is a graduate of the University of Colorado. His vocal teachers were Donna Paola Novikova in New York and Professor Erik Werba in Vienna. He has sung with the Philadelphia Orchestra in opera and oratorio in this country, but more frequently abroad, where also he has given recitals.

DAVID BAR-ILLAN was born in Haifa, Israel, in 1930, of Palestinian ancestry. Showing precocious talent, he attended the Juilliard School, interrupting his studies to return to his country for military service in the Haganah. He made his American debut with Mitropoulos in New York in 1960, and has since played with principal orchestras here and abroad, also visiting this country as a conductor of the Berlin Philharmonic Orchestra.

NICHOLAS DiVIRGILIO had his principal musical training at the Eastman School, and his first experience with orchestras and in opera at Rochester. He has had many engagements in opera and oratorio, and has sung in musical comedy. He is a member of the Metropolitan Opera Studio.

JUNE GENOVESE is from Atlanta, Georgia. She has been a soloist at the Marlboro Music Festival for four seasons and sings in opera with the Metropolitan Opera Studio, also performing with traveling opera companies.

WALTER CARRINGER was soloist with the Shaw Chorale for four seasons, has given many recitals and sung in oratorio performances.

JOSEPH SILVERSTEIN, the concertmaster, became a member of the Boston Symphony Orchestra in 1955 when he was twenty-three and the youngest member of the Orchestra at that time. Born in Detroit, he studied at the Curtis Institute of Music in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He played in the orchestras of Houston, Denver and Philadelphia before joining this one. Recently Mr. Silverstein has won signal honors here and abroad. Last autumn he was awarded the prize in the Walter W. Naumburg Foundation Competition.

OPEN REHEARSALS

The rehearsals by the Boston Symphony Orchestra each Saturday morning at 10:30 o'clock are open to the public. Admission: \$1.50 for adults, \$.50 for children. These open rehearsals will benefit the Orchestra's Pension Fund.

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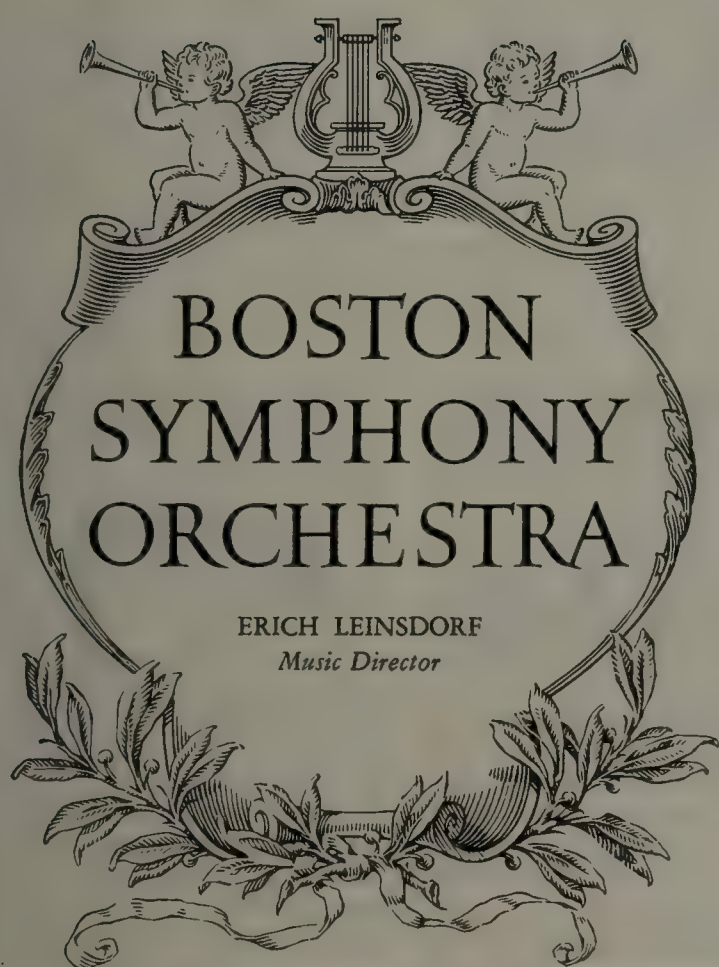
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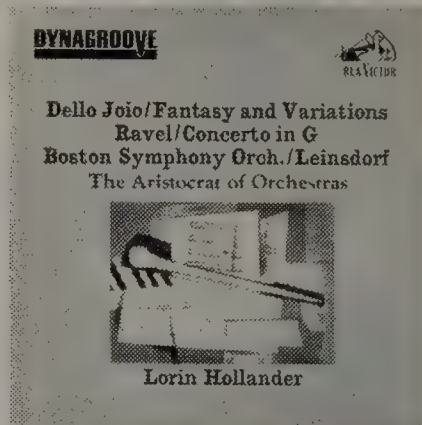
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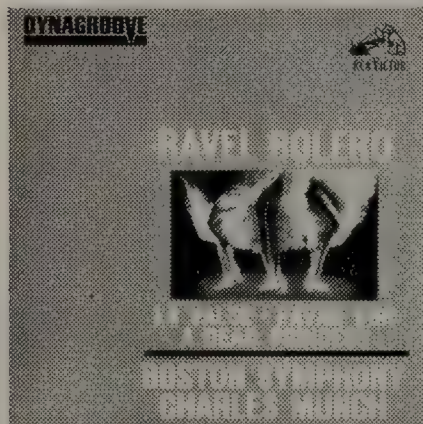
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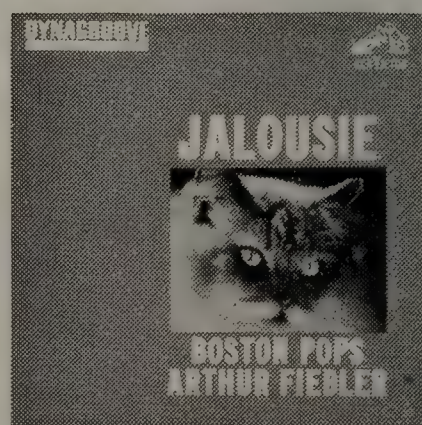


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Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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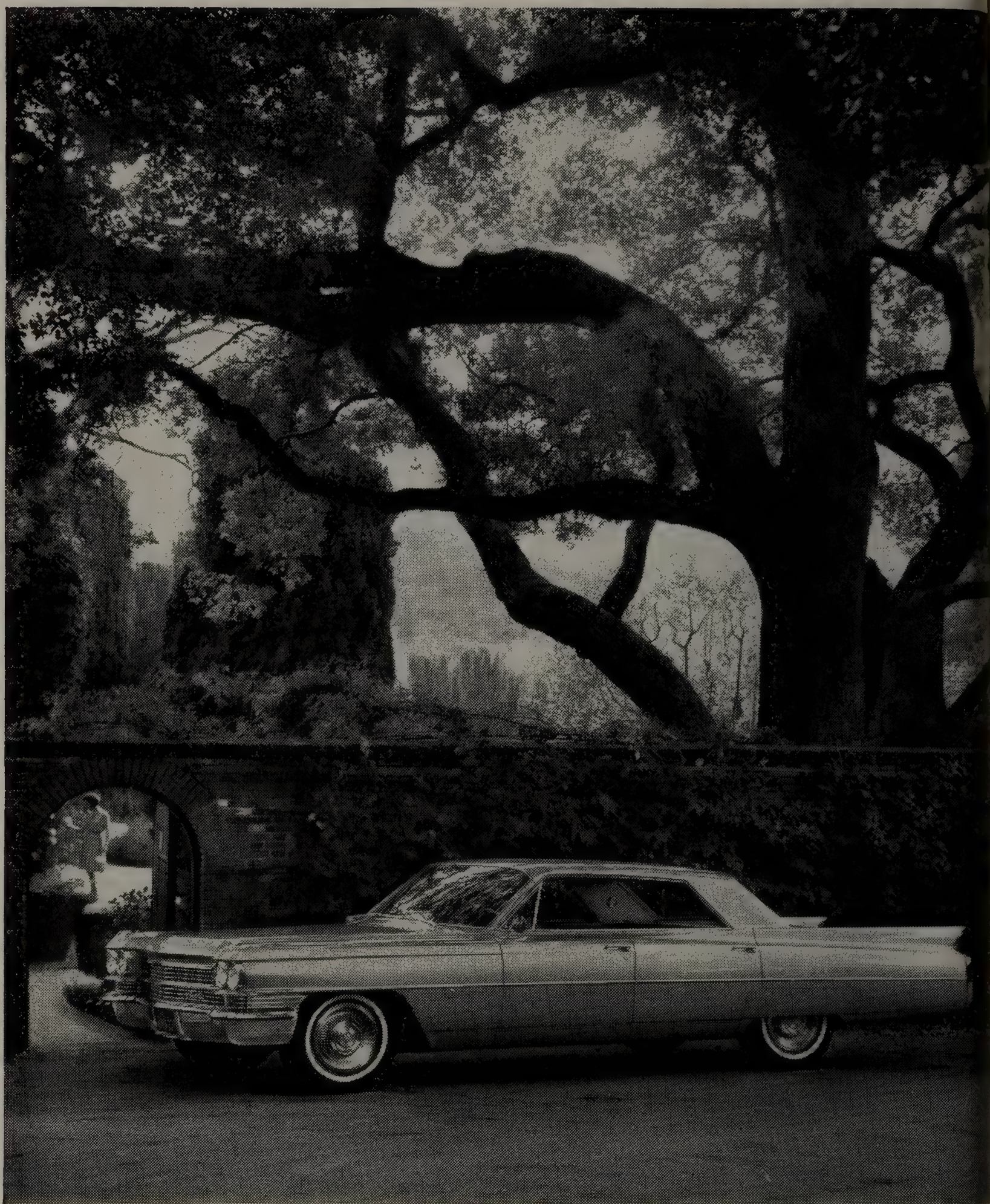
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Friday Evening, July 19, at 8:00

CHARLES MUNCH, *Conductor*

B A C H

*BRANDENBURG CONCERTO NO. 1, IN F MAJOR

- I. Allegro
- II. Adagio
- III. Allegro
- IV. Menuetto
- V. Polacca

*BRANDENBURG CONCERTO NO. 4, IN G MAJOR, FOR VIOLIN,
TWO FLUTES, AND STRINGS

- I. Allegro
- II. Andante
- III. Presto

Violin: JOSEPH SILVERSTEIN

Flutes: DORIOT ANTHONY DWYER, JAMES PAPPOUTSAKIS

Intermission

*BRANDENBURG CONCERTO NO. 3, IN G MAJOR, FOR STRINGS

- I. Allegro
- II. Allegro

*BRANDENBURG CONCERTO NO. 5, IN D MAJOR, FOR CLAVIER,
VIOLIN AND FLUTE, WITH STRINGS

- I. Allegro
- II. Adagio affettuoso
- III. Allegro

Piano: LUKAS FOSS Violin: JOSEPH SILVERSTEIN

Flute: DORIOT ANTHONY DWYER

Mr. FOSS plays the Baldwin Piano

BALDWIN PIANO

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Program Notes

Friday and Saturday Evenings, July 19 and 20

CHARLES MUNCH—INTERNATIONAL CONDUCTOR

Since his final concert as the Music Director of the Boston Symphony Orchestra, when Dr. Munch gave us his memorable performance of Beethoven's Ninth Symphony at Tanglewood on August 26th of last season, he has been continuously active as a guest conductor in many parts of the world. On leaving Lenox, he led the French National Radio Orchestra in September through a tour of Europe, and in October brought this Orchestra to the United States and Canada. In December he returned to Europe to conduct in Switzerland, and from there flew to Tokyo to conduct several concerts by the Japan Philharmonic Orchestra. He returned to Boston in January to conduct the concerts of three weeks as guest, and subsequently led the orchestras in Chicago, Pittsburgh and Philadelphia. In the April following he conducted in London, Florence, Turin and Rome.

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JOHANN SEBASTIAN BACH

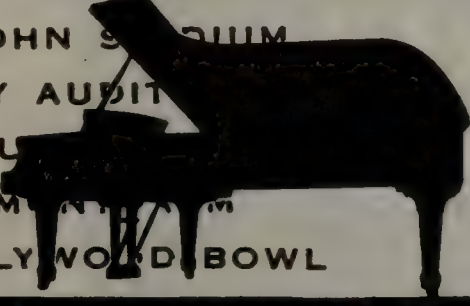
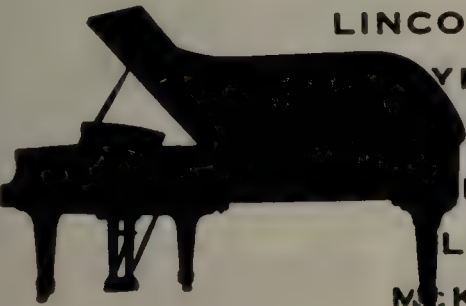
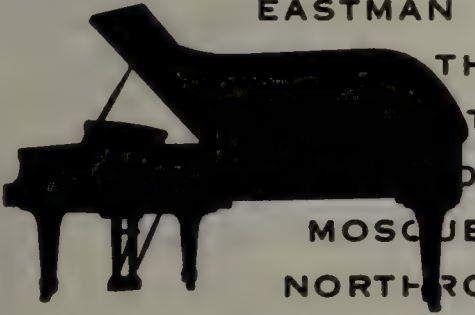
Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

THE SIX BRANDENBURG CONCERTOS

The set of six *concerti grossi* can be looked upon as an experiment in various instrumental combinations. They can also be looked upon as the most variegated expression of a tradition-bound form, the most eloquent and perfectly modeled of its kind, and indeed the last, for the concerto grosso as a give and take between a large and small group with harpsichord continuo was soon to be superseded by the virtuoso concerto with a soloist and an accompanying orchestra.

Bach and his contemporary Handel both owed much to their Italian predecessors Corelli and Vivaldi. Handel's concertos hold their own with Bach's in modern performance, but they are looser in form and far less adventurous in the use of wind instruments.

Bach's Third and Sixth Brandenburg Concertos are for strings only, but are not in the least similar. In the Third Concerto Bach divides his forces into three complete and equal orchestras. At times, as in the first exposition, the three parts for each kind of instrument are in unison, making an ensemble of only three distinct parts (though the players themselves are distributed), giving a special sense of integration and solidity. At times the three parts



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(for violins, violas or cellos) are at variance, giving an infinite variety and richness in contrapuntal imitation. Using brief rhythmic figures, Bach establishes and sustains an astonishing vitality in their varied manipulation.

Unlike the Third Concerto, which has no solo parts, the Sixth Concerto is written for a pair of distinct and dueting *viola da braccia*, a pair of dueting *viola da gamba*, and a cello with a bass function. (The *viola da braccia* was the viola of Bach's time; cellos now usually replace the obsolete *viola da gamba*, a six-stringed "leg viol.")

The First Concerto exploits other unusual instruments—two high French horns in F and a *violino piccolo* doubling the first violin part.

The Second Concerto has four soloists with ripieno strings, a high trumpet in F, a flute, an oboe and a violin.

The Fourth Concerto combines a principal violin part with two *flauti d'echo*, flutes blown at the end, simulated by the modern recorders.

The Fifth Concerto has for its star the harpsichord, here quite divorced from its humbler continuo role. It is matched with a principal violin and a flute.

THE SUITES

The suites, partitas, and "overtures," so titled by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an "*ouverture*," there is no doubt that the French *ouverture* of Lully was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by

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a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him.

BACH'S YEARS AT CÖTHEN

Once in his life Bach had reason to be content in his job, once he was free from menial duties and unwarranted restrictions by his employers. When he served Prince Leopold of Anhalt-Cöthen for six years from 1717 to 1723, he enjoyed an independence, a respect, an income which had never come his way and would never come his way as Cantor in Leipzig. Then only was he an acting kapellmeister, in entire charge of musical performances, serving a prince who was younger than he and also his pupil, who deferred to his judgment in every way. These six years came as an idyllic interlude in a life of constrictive church duties.

If Bach longed to write and play music again "for the glory of God," as he often expressed it, it is plain enough that he was content, at least for the



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time being, to let his thoughts and his fingers stray into lay instrumental forms. He had been dedicating his efforts to the service and praise of his God, deeply and sincerely, turning forth music which, marvelous to us, was to him quite natural, a casual, everyday matter. His faith, like the faith of the congregations, was a fact, not a philosophy or a subject for speculation. Belief was implicit. If there was any religious discussion it was on points of worship, shades of doctrine, and a difference of opinion there was of tremendous importance. It could break up families, wreck friendships, start wars.

For the first time (and indeed the last time), Bach was in complete charge of a musical establishment, with the freedom to compose when and as he pleased, able so far as the budget allowed, to engage outside players if his scores called for them. Bach's young master had learned, during his recent travels and studies, to honor and respect music as an art rather than as an ornament to his Court, to take on faith the intricacies he could not understand, much less perform. Bach had not only a free hand as a composer, he enjoyed a relationship as warm and friendly as could be imagined between a constituted *Prinz* and a mere *Musikant*. The layout of the estate would have encouraged intimacy between a music-loving Prince and his Kapellmeister whom he knew to be an extraordinary find. The buildings of the *Residenz*



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were not spread out into an imposing array as in other principalities, but were enclosed as a quadrangle about a private court. A wide moat with a bridge at the center of each side surrounded the rectangle of buildings, and walking out from any of the four bridges, one faced an expanse of parks, containing subsidiary buildings, barracks, pleasure gardens, a maze laid out in evergreen shrubs. Beyond the wall which enclosed all this was a small community of dwellings. It is entirely likely that Bach and his family were comfortably quartered within the *Schloss* where Bach had the privacy of his study and the children may have had the free run of the inner quadrangle. Leopold stood as sponsor at the christening of Bach's infant son in 1719, and received in return a congratulatory serenade ten days later. The Prince may often have played with his "*Collegium Musicum*" as he called it. Surely the gamba sonatas were composed for him as well as for Christian Ferdinand Abel, the gambist and a violinist in the group.

At sixteen, Leopold had been sent forth on the extensive tour of European courts which was considered essential for a young nobleman who was to be equipped for the necessity of ruling one of his own. He went westward to England, paid his respects in Holland, and then headed for Italy, which drew him as the land of music. He attended the opera at Venice and may have been entranced, but soon passed it by. The income at home would not be nearly enough to permit and maintain an opera company. Instead he went to Rome

(Continued on page 14)

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CHARLES MUNCH, *Conductor*

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- I. Allegro
- II. Adagio ma non troppo
- III. Allegro

*BRANDENBURG CONCERTO No. 2, IN F MAJOR, FOR TRUMPET, FLUTE, OBOE AND VIOLIN, WITH STRINGS

- I. Allegro
- II. Andante
- III. Allegro assai

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Oboe: RALPH GOMBERG Violin: JOSEPH SILVERSTEIN

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SUITE No. 2, IN B MINOR, FOR FLUTE AND STRINGS

- Overture: Largo; Allegro
- Rondo; Allegro espressivo
- Bourrée I; Bourrée II: Allegro
- Polonaise and Double: Moderato
- Minuet
- Badinerie: Presto

Flute Solo: DORIOT ANTHONY DWYER

SUITE No. 3, IN D MAJOR, FOR ORCHESTRA

- I. Overture
- II. Air
- III. Gavotte I; Gavotte II
- IV. Bourrée
- V. Gigue

BALDWIN PIANO

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(Continued from page 11)

and immersed himself in instrumental music, a form until then still in a tentative state of development in most German courts. Leopold must have more than dabbled in his musical studies. He returned after three years with a presentable skill in playing the violin and the viola da gamba, having also developed what seems to have been a passable baritone voice.

What Leopold may have learned as gentleman-apprentice of the practical necessities of running an entire walled community we are not told. His first act on returning in 1715, was to build an instrumental *Kapelle* based on the three musicians which his mother had in her strict economy found sufficient. Two years later he had assembled in addition to Bach sixteen players equally divided between soloists and ripienists, together with two copyists. It was his crowning act to place Bach at their head.

When Leopold took the waters at Carlsbad or visited another court, he took with him as a matter of pride Bach and a solo group. The six Brandenburg Concertos were composed in fulfillment of a commission from the Markgraf Christian Ludwig of Brandenburg, who evidently heard Bach at Carlsbad or as some say, Berlin. Bach dispatched the manuscripts with a dedicatory letter on March 24, 1721. The letter is in French, and is couched in the servile language then obligatory. "I take the liberty of presenting as a most humble duty to your Royal Highness," it read, "these concerti for various instruments, begging your highness not to judge them by the standards of your refined and delicate taste, but to seek in them rather the expression of my profound respect and obedience." Bach may have been silently amused as he



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wrote this bit of preposterous flattery, suspecting that the Markgraf would swallow it whole. This patron's "refined and delicate taste" may be gauged by the fact that the scores, obviously untouched, lay in his music library, never properly listed, and on the death of the Markgraf were disposed of for an insignificant price. He could not have had the slightest inkling that he was receiving a prodigious piece of exploration in the possibilities of the concerto grosso. It was the swan song and the highest expression of a dying form. The Prince, on the other hand, probably put his copyists to work and relished their performance at Cöthen. Two horn players (there were none in his *Kapelle*) were engaged in 1722, almost certainly for the first of the concertos. The Sixth, having two gamba parts, may well have been intended for the Prince and Abel.

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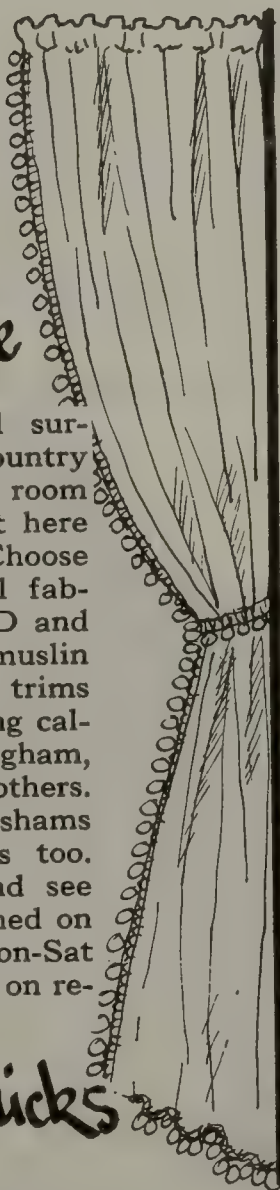
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Sunday Afternoon, July 21

SYMPHONY IN C MINOR, NO. 52*

JOSEPH HAYDN

Born in Rohrau, March 31, 1732; died in Vienna, May 31, 1809

This Symphony was composed in about the year 1773.

Haydn wrote symphonies with great readiness for his masters at Eisenstadt—eighty-one are listed as composed through the twenty-six years until 1786, when he wrote his first for Paris. For the most part this bulk of his symphonies is within the constrictions of polite gallantry, and in the major tonality. He broke this custom for the first time in the Symphony No. 39 in G minor, in 1768. It was the turning point into a new, romantic efflorescence in his music and was followed by four more in the minor in what has been called his "Storm and Stress" period. The G minor Symphony was closely followed by the one in F minor, "*La Passione*" (No. 49), a work of pervasive, frenzied intensity. In 1772, he composed the elegiac "*Trauer*" Symphony in E minor, the "*Farewell*" Symphony in the then unusual key of F-sharp

* A bass continuo part, not indicated in the published score, but undoubtedly used by Haydn, will be restored at these performances. A harpsichord built by Eric Herz will be played by Luise Vosgerchian.



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minor, and perhaps slightly later, the C minor Symphony, No. 52. In this period of about five years he also wrote the sentimental Piano Sonata No. 20, in C minor (1771), and in 1772, the String Quartets, Op. 20, of which the Third is in C minor, the Fifth in F minor. The opening movement of the F minor Quartet in particular is strongly dramatic in mood.

These works of suddenly released emotional outpouring within the classical mold have been ascribed to the Romantic sentiment which was then filling the younger poets of North Germany with a fresh fervor, stemming from the "back-to-nature" impulse of Jean-Jacques Rousseau in France, and finding spokesmen in Lessing and Herder. To call Haydn a follower of the *Sturm und Drang* movement is more than a little embarrassing to the categorists, for Goethe's *Sorrows of Werther* did not appear until 1774, Schiller's *The Robbers* until 1781. Klinger's *Sturm und Drang*, which gave the title to the movement, appeared in 1776. There is no evidence that Haydn in his Hungarian isolation was close to Germany poetry, nor to any extensive literature. He was undoubtedly sensitive to the atmosphere of music which was being similarly influenced. Here is proof, if proof is needed, that the emotional art of music was even more sensitive to the new esthetic of free personal expression, "*Empfindsamkeit*," than was literary Germany in the eighteenth century. According to Theodor Wyzewa, the boy Mozart caught some of it from Michael Haydn, and again from Joseph Haydn when, at the age of seventeen, he wrote the first of his two symphonies in G minor, as if inspired by Haydn's No. 39 in the same key. All that one can say with assurance is that composers alert to the new emotional surge responded readily to this new expressiveness in their art. The expressive incursions of Emanuel Bach

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undoubtedly influenced Haydn. Gluck saw the light when he composed *Orfeo* and *Alceste* in the sixties, superimposing deeply moving music upon stiff classical texts.

The striking fact about Haydn's so-called "Storm and Stress" period is that for nine years afterwards he excluded this new strain, this imaginative liberation, from his scores. The impulse would return and widen the whole scope of his art when his audiences, hitherto confined to the insular and gentlemanly Eisenstadt, became Paris, London, Berlin, much of Europe. The date of the heavily tragic *Seven Last Words* was 1785.

The long relapse into the more conservative and genteel style after Symphony No. 52 is hard to explain. It would seem likely, although there is no documentary proof, that Haydn's prince disliked indecorous "Storm and Stress" liberties and forbade the further use of them in his domains. The symphonies which followed No. 52 and preceded the Paris symphonies of 1786 number approximately twenty-seven, and these have no notable use of the earlier emotional intensity. From the Paris symphonies until the end Haydn was the fully expressive and broadly conceptual composer, combining his light and serious moods as he saw fit. Incidentally, there is a gap of nine years between the quartets of Op. 20 (1772) and the "Russian" quartets, Op. 33 (1781).

(Continued on page 22)

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PROGRAM CHANGE

Sunday Afternoon, July 21, 1963

Mr. Leinsdorf will conduct the Haydn Trumpet Concerto rather than the Cantata, Arianna a Naxos, at today's concert.

Roger Voisin, first trumpet of the Boston Symphony Orchestra, will be soloist in the Concerto.

Miss Genovese has graciously agreed to this change which is necessary because of unforeseen complications in preparation of the orchestral materials.

HAYDN

SYMPHONY No. 52, IN D MINOR

- I. Allegro
- II. Andante
- III. Menuetto
- IV. Finale: Presto

CONCERTO FOR TRUMPET, IN E FLAT MAJOR

- I. Allegro
- II. Andante
- III. Finale: allegro

Soloist: ROGER VOISIN

Intermission

MASS IN TIME OF WAR (MISSA IN TEMPORE BELLI)

Kyrie: Largo; Allegro moderato
Gloria: Vivace; Adagio; Allegro
Credo: Allegro; Adagio; Allegro; Vivace
Sanctus: Adagio; Allegro con spirito
Benedictus: Andante
Agnus Dei: Adagio; Allegro con spirito

FESTIVAL CHORUS, prepared by ABRAHAM KAPLAN

JEANETTE SCOVOTTI, Soprano NICHOLAS DiVIRGILIO, Tenor
JUNE GENOVESE, Contralto GEORGE HOFFMAN, Bass

Two symphony orchestras regularly perform at Tanglewood: the Boston Symphony Orchestra and the Berkshire Music Center Orchestra.

The Boston Symphony Orchestra performs each weekend and the Berkshire Music Center Orchestra, which this year consists of 125 young musicians at Tanglewood for advanced work at the Center, will give three more concerts this summer.

Eugene Ormandy, conductor of the Philadelphia orchestra and a summer resident of the Berkshires, will conduct the BMC Orchestra in the Shed this Wednesday, July 10, at 8 p.m.

Erich Leinsdorf, who in addition to his duties as Music Director of the Boston Symphony Orchestra is also Director of the Berkshire Music Center, will conduct the BMC Orchestra in the Shed on Wednesday, August 7, at 8 p.m. The BMC Orchestra's final concert—Wednesday, August 14—will be conducted by Richard Burgin who is head of the Center's Department of Instrumental Music as well as Associate Conductor of the Boston Symphony Orchestra.

Friends of the Berkshire Music Center, those who make voluntary contribution toward the support of the Center, are cordially invited to these orchestra concerts and to approximately fifty other BMC activities during the eight week Tanglewood season.

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Sunday Afternoon, July 21, at 2:30

ERICH LEINSDORF, *Conductor*

H A Y D N

SYMPHONY No. 52, IN C MINOR

- I. Allegro assai
- II. Andante
- III. Menuetto
- IV. Finale: Presto

CANTATA FOR SOPRANO, "ARIANNA A NAXOS"

Soloist: JUNE GENOVESE

Intermission

MASS IN TIME OF WAR (MISSA IN TEMPORE BELLI)

- Kyrie: Largo; Allegro moderato
- Gloria: Vivace; Adagio; Allegro
- Credo: Allegro; Adagio; Allegro; Vivace
- Sanctus: Adagio; Allegro con spirito
- Benedictus: Andante
- Agnus Dei: Adagio; Allegro con spirito

FESTIVAL CHORUS, prepared by ABRAHAM KAPLAN

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(Continued from page 18)

The minor mode, seldom used as a leading key for instrumental music in the time of this Symphony, would have been far more arresting to its first hearers than to a later age when it has become more common, and not necessarily somber. The tonality of C minor in No. 52 is not heavily tragic in the sense of the preceding "*Trauer*" Symphony nor has it the violent challenge of "*La Passione*." And yet the minor sobriety prevails in each movement except the second, and is incisively stressed in the first and last. The slow movement is based on the tonic major, with subtle chromatic modulations. It is scored for the muted strings with a slight wind reinforcement. This has the boldest, the most personal and subjective passages in a score that does not conspicuously depart from custom in other respects.

"ARIANNA A NAXOS," CANTATA FOR MEZZO-SOPRANO

This Italian Cantata was a favorite with Haydn, who composed it in 1789 and took it with him for performances in London. It was written for solo voice with piano accompaniment, and has been arranged for orchestral accompaniment by Ernst Frank. Carl Geiringer remarks in his *Life of Haydn*: "Although the work has only a piano accompaniment, this part seems like the reduction of an orchestral score, and the various instrumentations which have

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been made of the Cantata are certainly defensible." The work has been compared to that of Gluck, as a dramatic *scena* where the arias are interrupted several times by recitative passages.

In September, 1800, Admiral Nelson and Lady Hamilton paid a visit to Eisenstadt, where Lady Hamilton, who was a singer, particularly asked for a copy of this score. Griesinger reported in a letter to Breitkopf: "In Lady Hamilton Haydn found a great admirer. She visited the Esterhazy estate in Hungary, but paid little attention to its splendors and for two days did not budge from Haydn's side."

From the Greek legend which has often been set to music, Haydn has made use of the moment when Ariadne awakes to find herself abandoned on the island of Naxos. According to a direction on the title page, "the action takes place on a seashore surrounded by rocks. The ship of Theseus is seen in full sail leaving the island and Arianna, who is asleep, is gradually discovered."

The text:—

Theseus, my lover! Where are you? Why have you left me? I have been deceived by a flattering dream. Already Phoebus is mounting in the sky. My adored husband, where will you go? Perhaps fate has called you for



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some noble deed. Ah! Come back, my dear one! The heart of your Arianna will hold you and our love shall be stronger. I cannot bear to be alone a single moment!

Where are you, my beloved? Who has stolen you from this heart? If you do not return, I will give way to sorrow and die. If you have any pity, O Gods, listen to my prayers and return my lover to me. Where are you, Theseus?

But to whom am I speaking? My words are lost. Theseus does not hear me nor answer. The wind and waves carry off my voice. I must scale these steep rocks that I may see him.

You have deceived me—no you have not, but you are fleeing and I am abandoned. Theseus! Hear me! Alas, the flood and the waves are taking you forever from my eyes. Have you the heart to leave me after your vows and promises? From whom may I hope for pity? My cruel torment serves an unjust Heaven. Miserable and abandoned, there is no one to console me. My lover is cruel and faithless.

MASS IN TIME OF WAR ("MISSA IN TEMPORE BELLI")

In 1796, when Haydn composed his "Mass in Time of War," he had lately returned from his second visit to London, having there conducted his twelve symphonies composed for that country. For the remaining thirteen years of his life, he composed no more symphonies, but devoted himself to



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choral works, including six great Masses, other church music, and the Oratorios, *The Creation* and *The Seasons*. Some have claimed that he turned away from symphonies because he had carried them to the fullest scope of his particular æsthetic, and embraced the larger choral forms for their greater possibilities of expansion. The more practical opinion (and Haydn had his practical side) is that he had no adequate orchestra at hand to do justice to his late symphonies, and that Prince Anton Esterhazy, his last master, required music for his chapel services. In any case, Haydn developed a newly effective choral style, subtly mingling the solo voices with the chorus and enlivening the orchestral portion of the scores in a way that perpetuates the symphonic Haydn and sets, in the "Mass in Time of War" a new precedent in this medium.

The *Missa in Tempore Belli*, so inscribed by the composer, is believed to have been composed in honor of the Princess Maria Josepha Hermengild, the wife of Prince Esterhazy, and would have been performed on her name day, September 13, 1796, in the *Bergkirche*, the fine chapel at Eisenstadt. The Mass reflects the sentiment of the moment. There was general apprehension at the successes of Napoleon, who was in command of his army in Italy, and threatening the invasion of Austria. The use of trumpets and timpani in the *Agnus Dei* had led to the German title of "*Paukenmesse*." This and the fanfare of wind instruments which opens the final allegro may have influenced Beethoven in his *Missa Solemnis*, composed twenty-seven years later. The mood is different—Haydn's is no anguished prayer for peace. Karl Geiringer has pointed another resemblance in the *Et Incarnatus*: "Haydn, like Beethoven after him, uses the word *et* (and) in order to increase the dramatic suspense. The whole chorus sings it in a long, drawn out forte based on a diminished seventh chord," this before the words *homo factus est* sung in forte to describe "the miracle of the union of divinity and humanity in Christ." The death of Christ is mystically treated and the resurrection follows in a brilliant outburst to the tonic major. The score as a whole suggests, as also in Mozart's case, that a Mass may be cheerful as well as proclamatory, that a heavy solemnity is not essential to a sincere expression of faith.

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FIRST PERFORMANCES AT TANGLEWOOD

The three works by Haydn on the program of July 21 are each having their first performance at Tanglewood.

Among the twenty-three works by Mozart which were performed through the first two weeks of the Festival, all except four (the Jupiter and E-flat Symphonies, the early Symphony in G minor and the "Posthorn" Serenade) were heard at Tanglewood for the first time.

THE SOLOISTS

JUNE GENOVESE is from Atlanta, Georgia. She has been a soloist at the Marlboro Music Festival for four seasons and sings in opera with the Metropolitan Opera Studio, also performing with traveling opera companies.

JEANETTE SCOVOTTI made her Metropolitan Opera debut as Adele in *Die Fledermaus* in the autumn of 1962, having previously sung the part of Monica in Menotti's *The Medium* with the New York City Opera. She has since sung leading parts in the opera companies of San Francisco, Chicago, Washington and Santa Fe. She has also appeared with leading symphony orchestras.

GEORGE HOFFMAN, a native American of Russian and German parents, is a graduate of the University of Colorado. His vocal teachers were Donna Paola Novikova in New York and Professor Erik Werba in Vienna. He has sung with the Philadelphia Orchestra in opera and oratorio in this country, but more frequently abroad, where also he has given recitals.

NICHOLAS DiVIRGILIO had his principal musical training at the Eastman School, and his first experience with orchestras and in opera at

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Rochester. He has had many engagements in opera and oratorio, and has sung in musical comedy. He is a member of the Metropolitan Opera Studio.

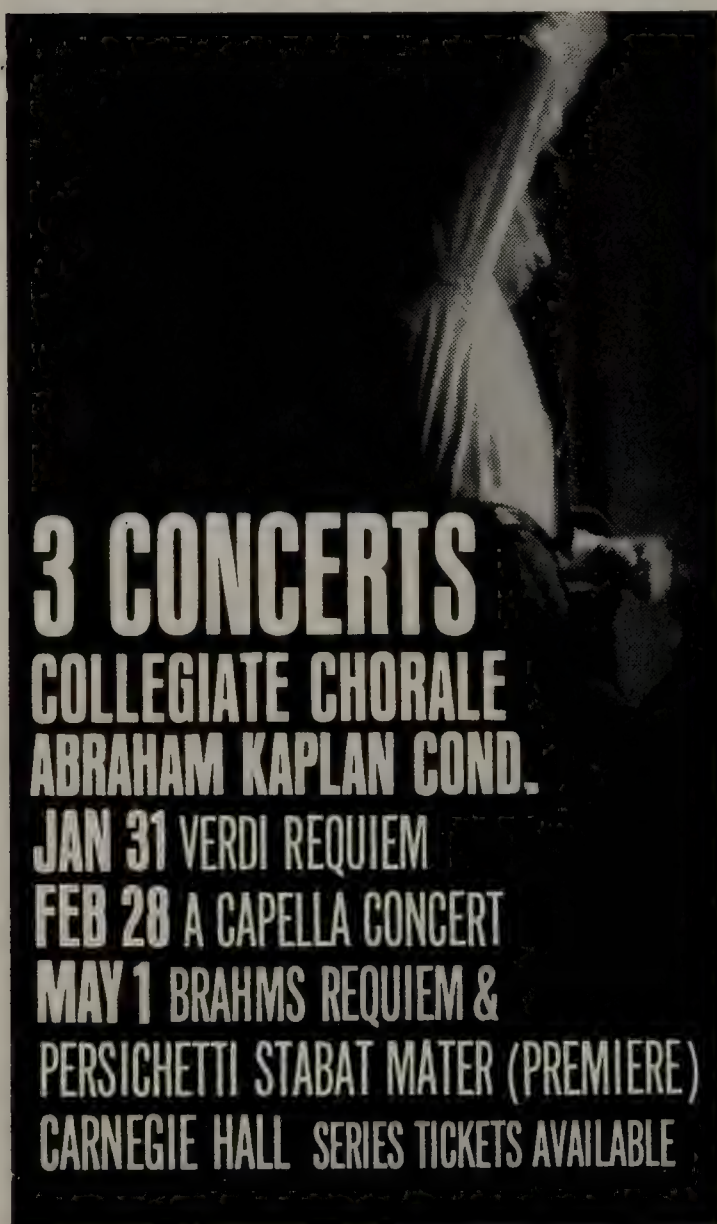
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*"My subject is War, and the pity of War.
The poetry is in the Pity.
All a poet can do is warn."*

The Mass is dedicated by Britten to four friends who fell in the last War. It was performed last spring at the consecration of the rebuilt Cathedral of St. Michael in Coventry, which was destroyed in the war. The Mass was repeated in London and in West Berlin.

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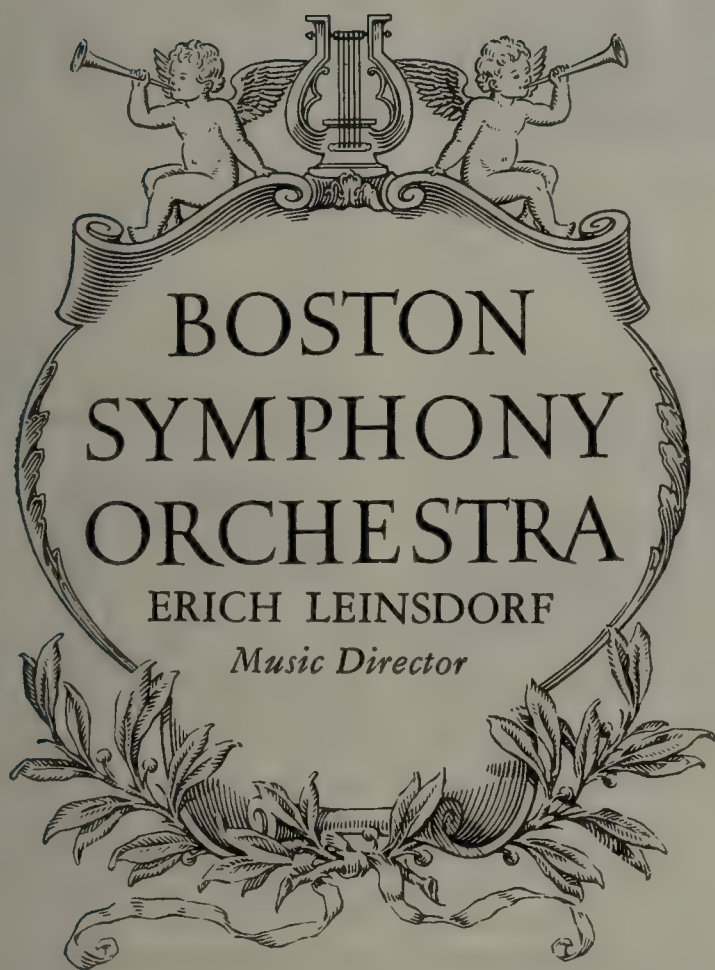
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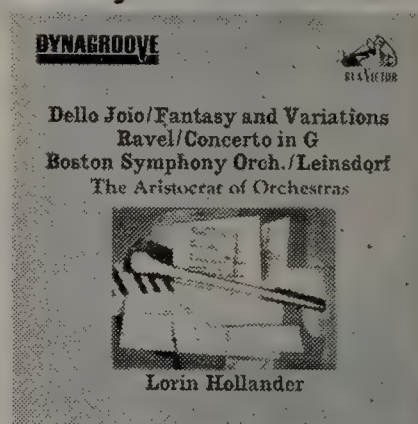
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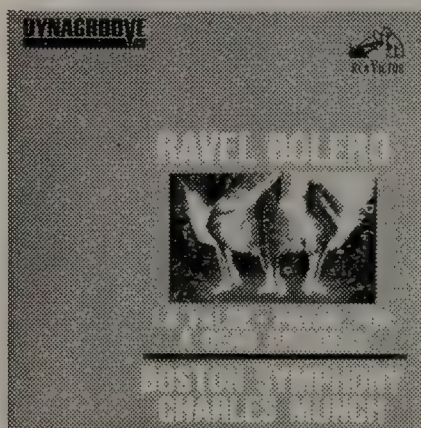
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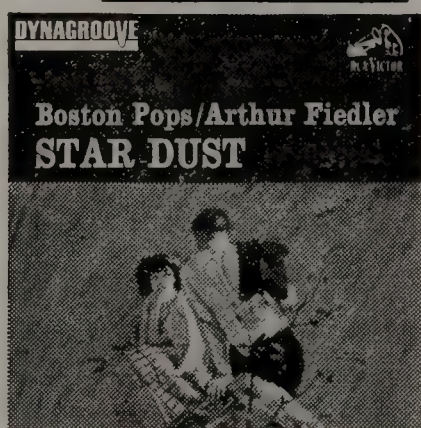


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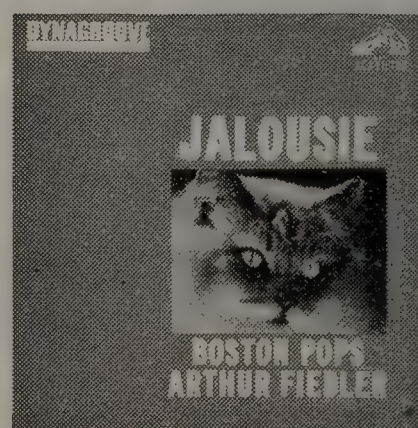


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Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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B O S T O N S Y M P H O N Y O R C H E S T R A

Friday Evening, July 26, at 8:00

ERICH LEINSDORF, *Conductor*

BEETHOVEN

Overture to "Leonore" No. 3, *Op. 72*

BRAHMS

Symphony No. 3, in F major, *Op. 90*

- I. Allegro con brio
- II. Andante
- III. Poco allegretto
- IV. Allegro

Intermission

BARTÓK

*Concerto for Orchestra

- I. Andante non troppo; allegro vivace
- II. Giuoco delle coppie: Allegro scherzando
- III. Elegy: Andante non troppo
- IV. Intermezzo interrotto: Allegretto
- V. Finale: Presto

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Program Notes

OVERTURE TO "LEONORE" NO. 3, Op. 72

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

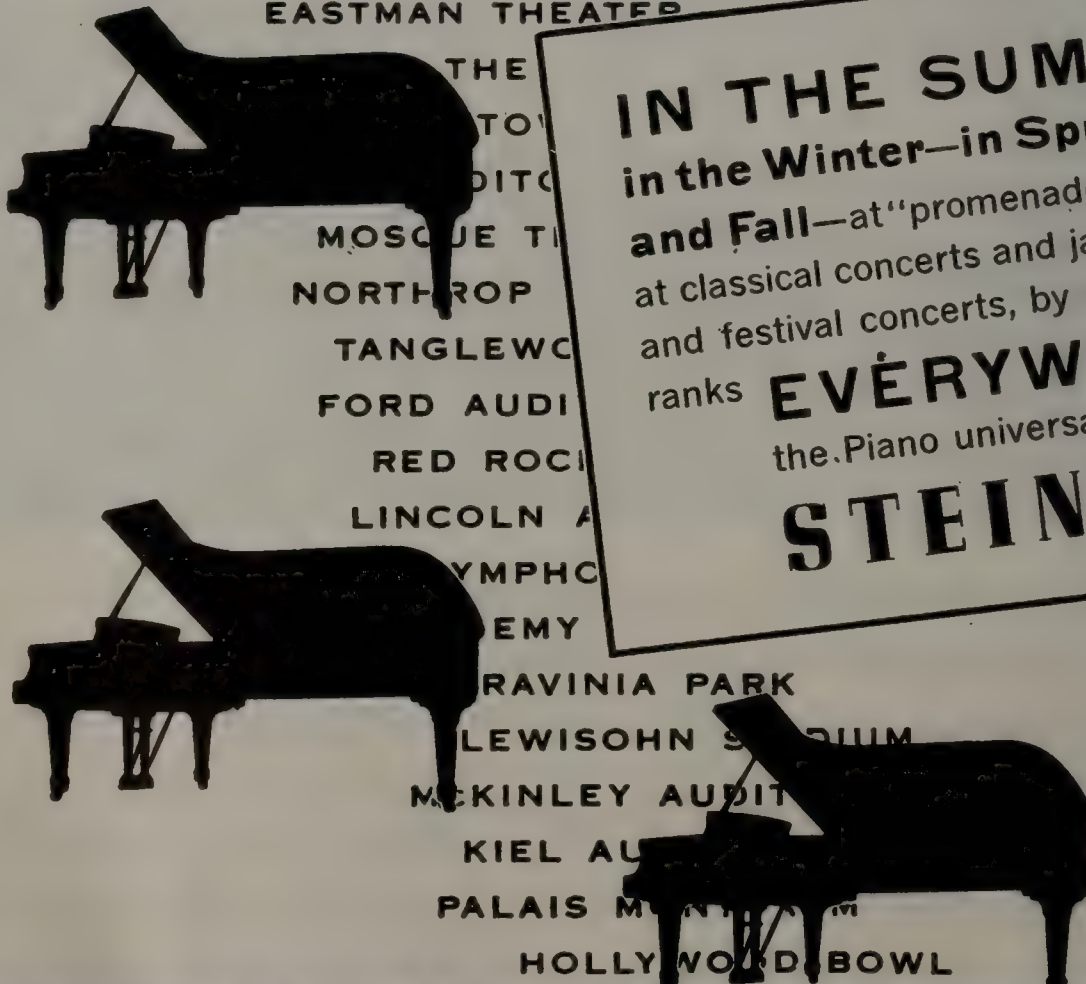
The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

Within a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera *Fidelio* and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me."

The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the *Fidelio* sketches are the workings out of the Fourth through the Eighth symphonies, the *Coriolanus* Overture and *Egmont* music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these

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did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: "*In des Lebens Frühlingstagen*," in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the Governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full reprise.

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Soloist, Davenny - Conductor, Meier

Haydn.....String Quartet in G Minor
Howard Boatwright..Qt., clar. & strings
SchumannPiano Concerto
Stravinsky.....Suite No. 2

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Soloists, Erle and Parisot
Conductor, Wilson

BeethovenArchduke Trio
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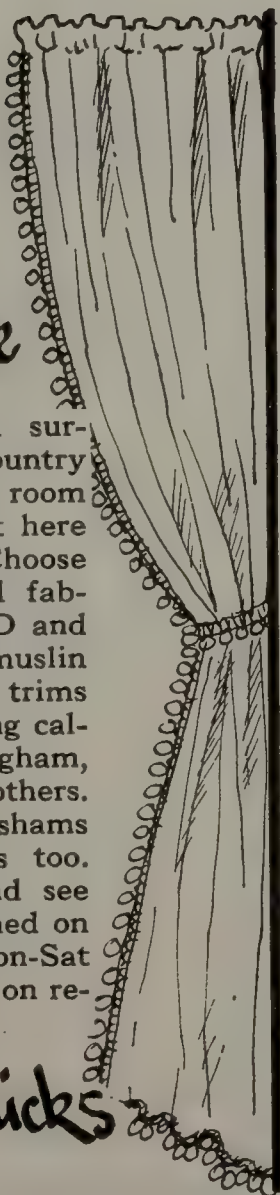
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SYMPHONY NO. 3, IN F MAJOR, *Op.* 90

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance, in Vienna, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear any new score, to probe the beauties which they knew would be there.

If the early success of the Third Symphony was in some part a *succès d'estime*, the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In

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six years' pause, the composer seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale—these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig*; his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

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CONCERTO FOR ORCHESTRA

By BÉLA BARTÓK

Born in Nagyszentmiklos, Hungary, March 25, 1881;
died in New York, September 26, 1945

The Orchestral Concerto was written for the Koussevitzky Music Foundation in memory of Natalie Koussevitzky. The score is dated October 8, 1943. This Orchestra gave the first performance of the Concerto December 1 and 2, 1944.

"The general mood of the work represents," so the composer has written, "apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one." This remark is interesting, in that Béla Bartók composed the piece during the period of momentary recovery from his serious illness.

He has further explained why he has not called it a symphony:

"The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a '*concertant*' or soloistic manner. The '*virtuoso*' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the '*perpetuum mobile*'-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

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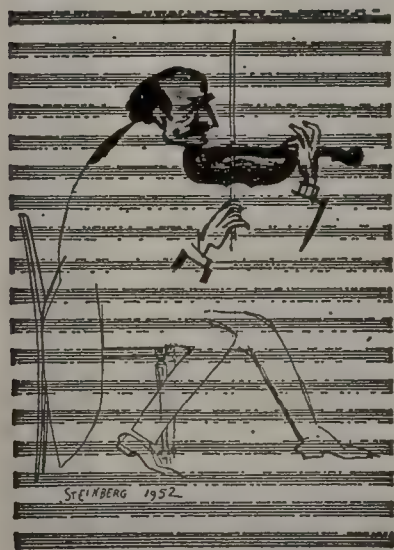
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"As for the structure of the work, the first and fifth movements are written in a more or less regular sonata form. The development of the first contains fugato sections for brass; the exposition in the finale is somewhat extended, and its development consists of a fugue built on the last theme of the exposition. Less traditional forms are found in the second and third movements. The main part of the second consists of a chain of independent short sections, by wind instruments consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes, and muted trumpets). Thematically, the five sections have nothing in common. A kind of 'trio'—a short chorale for brass instruments and side-drum—follows, after which the five sections are recapitulated in a more elaborate instrumentation. The structure of the fourth movement likewise is chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs. Most of the thematic material of this movement derives from the 'Introduction' to the first movement. The form of the fourth movement—'*Intermezzo interrotto*' ['Interrupted Intermezzo']—could be rendered by the letter symbols 'ABA—interruption—BA.' "

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B O S T O N S Y M P H O N Y O R C H E S T R A

Saturday Evening, July 27, at 8:00

ERICH LEINSDORF, *Conductor*

BRITTEN War Requiem, for Soprano, Tenor and Baritone
 Solos, Mixed Chorus, Boys' Choir, Full Orchestra
 and Chamber Orchestra, Op. 66

Text from the Missa pro Defunctis and the poems of Wilfred Owen
(First performance in America)

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I. Requiem Aeternam

Chorus and Boys' Choir: Requiem aeternam

Tenor solo: "What passing-bells for these who die as cattle?"

Chorus: Kyrie eleison

II. Dies Irae

Chorus: Dies Irae

Baritone solo: "Bugles sang, saddening the evening air—"

Soprano solo and Chorus: Liber scriptus

Tenor and Baritone solos: "Out there, we've walked quite friendly
up to Death—"

Chorus: Recordare

Baritone solo: "Be slowly lifted up, thou long black arm—"

Chorus and Soprano solo: Dies Irae

Tenor solo: "Move him into the sun—"

Chorus: Pie Jesu Domine

I n t e r m i s s i o n

III. Offertorium

Boys' Choir and Chorus: Domine Jesu Christe

Baritone and Tenor solos: "So Abram rose, and clave the wood,
and went—"

Boys' Choir: Hostias et preces

IV. Sanctus

Soprano solo and Chorus: Sanctus

Baritone solo: "After the blast of lightning from the East—"

V. Agnus Dei

Tenor solo: "One ever hangs where shelled roads part."

Chorus: Agnus Dei

Tenor solo: "Near Golgotha strolls many a priest—"

Chorus: Agnus Dei

Tenor solo: "The scribes on all the people shove—"

Chorus: Dona nobis pacem

VI. Libera Me

Chorus and Soprano solo: Libera me

Tenor solo: "It seemed that out of battle I escaped—"

Baritone solo: "'None,' said the other, 'save the undone years'"

Boys' Choir, Chorus and Soprano solo: In paradisum

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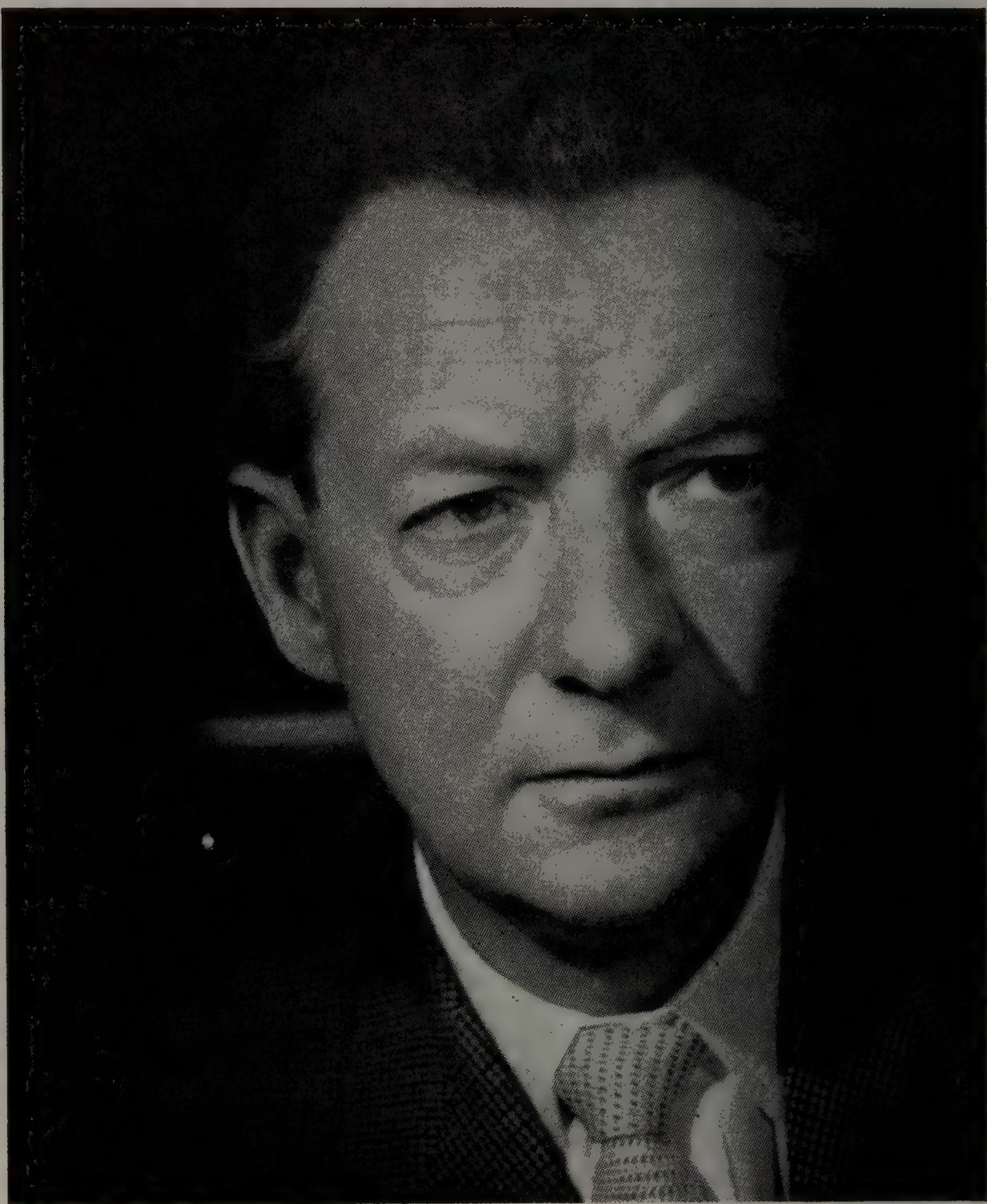
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BENJAMIN BRITTEN

Wilfred Owen, born in Oswestry, Shropshire, in 1893, enlisted voluntarily in the First World War, received the Military Cross for bravery in action, and was killed while leading the Artist's Rifles in battle a week before the Armistice.

He was "the most disturbing of all the English poets," according to the Concise Encyclopedia of Modern World Literature, "who made their poetry out of the First World War; and in the small corpus of his *Poems* may be seen all the difference between the poetry of the idealizing early war years (Rupert Brooke, Grenfell, Sorley, and others) and the quite new way of writing which grew out of the war as a real and hideous experience. . . . What Owen sees, almost in isolation but with brutal irresistible immediacy, is the fact of warm lives thrown away on a grandiose scale."



When Britten's War Requiem was first performed in London on January 9, the following introduction was written for the program by William Mann.

My subject is War, and the pity of War. The Poetry is in the pity.
All a poet can do today is warn.—*Wilfred Owen.*

It is sweet and fitting to die for one's country.—*Horace.*

THE second of these two quotations expressed the attitude towards war of every reasonable man, in every century before our own. It was an attitude supported and encouraged by official religion (which exists to explain and co-ordinate the facts and mysteries of life and death): before battle the weapons would be blessed by priests—even the priests of Christianity whose founder expressly forbade the taking of human life; after the armistice thanks would be offered for the heroism of the glorious dead who were set up as an example to posterity.

The twentieth century saw the waging of two world wars, prolonged, infinitely squalid and ultimately inconclusive. They gave rise to a new spirit of doubt whether any country had the moral right to demand that its sons become murderers and the victims of murder, and a conviction that the glorious dead must be respected, not as an example, but as a warning.

So it was that, during the first world war, Wilfred Owen wrote the sentences which are quoted above, and which Britten takes as the text of his *War Requiem*. Owen was killed, a week before the Armistice of November 1918, at the age of 24; his poems, published two years later, voiced this new attitude as did those of some contemporaries. He warned, but was not sufficiently heeded, and in 1939 Europe tumbled ignominiously into the second

world war, one of whose few positive benefits has been to inspire the conception and the execution of Britten's masterly and profound *War Requiem*. Britten, a Christian pacifist and zealous humanitarian, had pondered for some years a large work of this sort; the incentive to complete it came from Coventry where the new cathedral of St. Michael was to be consecrated. The old cathedral had been destroyed in an air raid by the Germans. The new building was to symbolize man's contrition, before God, for the sin of going to war; outside the west door, among the blackened ruins, is carved the inscription *father, forgive*. It is in this spirit that Britten's *War Requiem* was completed in December, 1961, and inscribed to the memory of four friends who died in the second world war.

"All a poet can do today is warn," wrote Wilfred Owen. It is the special feature of Britten's *War Requiem* that the Latin words of the *Missa pro Defunctis* (as set by Mozart, Fauré, Verdi and countless other composers) are interspersed with settings of poems by Owen, so that the eternal, timeless consolation of the Church is contrasted with the transient, passionate appeal of secular man, the soldier that was Owen and the millions like him who suffered the supreme sacrifice. The contrast is reflected at many levels of the music. The soldiers are tenor and baritone soloists, accompanied by a chamber orchestra of twelve players. The soprano soloist leads the large mixed chorus which is accompanied by full orchestra. There is also a boys' choir accompanied by chamber organ (the great organ is associated with full orchestra and is heard in the *Libera Me* only); this has the effect of an angelic semichorus, and is used at special places, distinct from the main choral force. The transition from Latin text (full orchestra and choir) to English text (chamber orchestra and male soloists) is effected with the finest sensibility, in such a way that the one comments musically and literarily on the utterances of the other body, sharing the same themes on occasion, yet always retaining its distinctive nature.

Britten has a precedent for his "warning," in the horrifying vision of judgment, *Dies Irae*, which is the second and longest section of the Mass for the Dead. And he has precedent for his human commentary in the contemplative arias with which J. S. Bach and his contemporaries interrupted the recital of Christ's life and death in oratorios and Passion Music. To acknowledge these precedents is not to detract from the poignant, disquieting originality of Britten's invention in detail and in sum; it does sum up and intensify all that has been finest and most admirable in Britten's previous work, just as the *Libera Me* section recapitulates the earlier movements of this inspired and compelling masterwork.



WAR REQUIEM, Op. 66

By BENJAMIN BRITTEN

Born in Lowestoft, England, November 22, 1913

Britten's War Requiem was commissioned for the Festival to celebrate the Consecration of the restored St. Michael's Cathedral at Coventry on May 30, 1962. The soloists were Heather Harper, Peter Pears and Dietrich Fischer-Dieskau, with the Coventry Festival Chorus, City of Birmingham Symphony Orchestra, Melos Ensemble, and the boys of Holy Trinity, Leamington and Holy Trinity, Stratford. The chorus and full orchestra were conducted by Meredith Davies and the chamber orchestra by the composer.

The Requiem was introduced to Berlin on November 18, and performed in London in Westminster Abbey on December 6, and in the Royal Albert Hall on January 9. Further performances have been scheduled in Birmingham, Dublin, Venice, York, Munich, Vienna, Nürnberg, Perugia, Milan, the Three Choirs Festival in Worcester, and in Liverpool.

The Mass is scored for a large orchestra and chorus with soprano solo, a boys' choir,* and a chamber orchestra supporting a tenor and a baritone solo. The large orchestra consists of 3 flutes and piccolo, 2 oboes, English horn, 3 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra bassoon, 6 horns, 4 trumpets, 3 trombones and tuba, piano, organ, timpani, percussion and strings. The percussion is as follows: 2 side drums, tenor drum, bass drum, tambourine, triangle, cymbals, castanets, whip, Chinese blocks, gong, bells (C and F-sharp), vibraphone, glockenspiel and antique cymbals.

The chamber orchestra draws upon all of the principal players (together with a second clarinet): flute and piccolo, oboe and English horn, 2 clarinets, bassoon, horn, percussion (timpani, side drum, bass drum, cymbal, gong), harp, 2 violins, viola, cello and double bass.

The score is signed "Aldeburgh, December 20th, 1961." It is dedicated to the memory of friends who were killed in the Second World War—Roger Burney, Sub-Lieutenant, Royal Naval Volunteer Reserve; Piers Dunkerley, Captain, Royal Marines; David Gill, Ordinary Seaman, Royal Navy; Michael Halliday, Lieutenant, Royal New Zealand Naval Volunteer Reserve.

ON THE title page of the score is a motto quoted from Wilfred Owen, a soldier of the First World War who was killed on November 4th, 1918, seven days before the armistice:

*"My subject is War, and the pity of War.
The Poetry is in the pity.
All a poet can do is warn."*

The composer, possessed by his subject, has followed each section of the Latin text of the solemn and awesome Mass for the Dead with the English verses of the soldier-poet who protested in his heart on the futility of death about him, pitying those who needlessly fell.

The score is divided into three distinct groups. The first is the full chorus and orchestra with soprano solo, who perform the *Missa pro Defunctis*. These performers of the Mass are complemented by the Boys' Choir chanting parts of the service. Their innocent voices sound remote and apart, in complete relief from the turbulence of the larger chorus and the poignant voice of the solo soprano which rises about it. The third group conveys the personal message of the poet, in contrast to the larger group with its formal ritual text. These consist of the solo tenor and baritone, who are accompanied by the

* The boys' choir will be accompanied by a portative organ, played by Daniel Pinkham.

small chamber orchestra as they declaim in a free recitative the English verses of Wilfred Owen. The two men are heard separately or together, in close alternation with the sections of the Mass. The poet's tragic contemplation of death, courageous, defiant, protesting, sorrowful, follows quite naturally the dread outcries and anguished prayers of the missal text. The tenor and baritone parts are always accompanied by the lighter chamber orchestra, a device by which the composer has skillfully thrown their words into dramatic prominence and permitted the utmost expressive accentuation. He has thus drawn upon disparate elements, ritual associations and lay dramatic impact, but he has fused them into a unified musical discourse which is peculiarly his own, compiled of a weird orchestral color and harmonic and contrapuntal freedom, with a singleness of mood and style reached above all by the overriding impulsion of his subject.

I. REQUIEM AETERNAM

An interval characteristic of the score is the augmented fourth (F-sharp to C) which is heard in the first choral phrase, "*Requiem aeternam*," and in the answering bells. The angular "tritone" is to become a basic interval. The orchestra first develops a "slow and solemn" march, dark and menacing, relieved by the ethereal chant of the Boys' Choir. The "*Requiem aeternam*" returns and dies away with the sounding of a bell, whereupon the tenor breaks in at a "fast and agitated" tempo.

CHORUS

*Requiem aeternam dona eis Domine,
et lux perpetua luceat eis.*

BOYS' CHOIR

*Te decet hymnus, Deus in Sion;
et tibi reddetur votum in Jerusalem;
exaudi orationem meam, ad te omnis caro veniet.*

TENOR SOLO

*What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs,—
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.
What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds,
And each slow dusk a drawing-down of blinds.

CHORUS

Kyrie eleison, Christe eleison, Kyrie eleison.

II. DIES IRAE

The *Dies Irae* is based on a march in 7/4 rhythm, punctuated by unearthly brass fanfares and sung in menacing short notes. Some may feel that this famous text has never had a more dread-inspiring setting.

* The lines by Wilfred Owen are from "The Poems of Wilfred Owen." All rights reserved. Reprinted by permission of New Directions, Publishers.

CHORUS

*Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.*

*Quantus tremor est futurus,
Quando Iudex est venturus,
Cuncta stricte discussurus!*

*Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.*

*Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.*

BARITONE SOLO

Bugles sang, saddening the evening air,
And bugles answered, sorrowful to hear.

Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.

Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.

SOPRANO SOLO AND CHORUS

In the *Liber scriptus* which follows, the soprano together with a reduced chorus sings her plea in anguished phrases with strange leaping intervals.

*Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.*

*Iudex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.*

*Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?*

*Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.*

TENOR AND BARITONE SOLOS

Out there, we've walked quite friendly up to Death;
Sat down and eaten with him, cool and bland,—
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath,—
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorussed when he sang aloft;
We whistled while he shaved us with his scythe.

Oh, Death was never enemy of ours!
We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.
We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death—for Life; not men—for flags.

CHORUS

*Recordare Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.*

*Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.*

*Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Supplici parce Deus.*

*Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.*

*Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.*

*Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.*

*Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.*

BARITONE SOLO

The baritone curses the horrible stupidity of war while the fanfares return.

Be slowly lifted up, thou long black arm,
Great gun towering toward Heaven about to curse;

Reach at that arrogance which needs thy harm,
 And beat it down before its sins grow worse;
 But when thy spell be cast complete and whole,
 May God curse thee, and cut thee from our soul!

CHORUS AND SOPRANO SOLO

Dies irae, dies illa, Quantus tremor est futurus
Solvat saeculum in favilla, Quando Judex est venturus,
Teste David cum Sibylla, Cuncta stricte discussurus!

Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus,
Huic ergo parce Deus.

TENOR SOLO

Move him into the sun—
 Gently its touch awoke him once,
 At home, whispering of fields unsown.
 Always it woke him, even in France,
 Until this morning and this snow.
 If anything might rouse him now
 The kind old sun will know.
 Think how it wakes the seeds,—
 Woke, once, the clays of a cold star.
 Are limbs, so dear-achieved, are sides,
 Full-nerved—still warm—too hard to stir?
 Was it for this the clay grew tall?
 —O what made fatuous sunbeams toil
 To break earth's sleep at all?

CHORUS

Pie Jesu Domine, dona eis requiem. Amen.

III. OFFERTORIUM

The *Offertorium* opens with the two-part boys' choir over light organ chords, followed by the full chorus in the traditionally fugal but here fresh treatment of the text. William Plomer writes: "In the *Offertorium* Owen's poem about Abraham and Isaac represents the sacrifice as having actually taken place, in defiance of the divine message from the angel. (It is remarkable how naturally the baritone's opening words 'So Abram rose . . .' follow, as if intentionally, the Latin phrase about the seed of Abraham; and how the music recalls Britten's canticle *Abraham and Isaac* (1952) based on one of the medieval Chester miracle plays, and evokes the long scriptural tradition stretching backwards for ages.)"

BOYS' CHOIR

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium
defunctorum de poenis inferni, et de profundo lacu:
libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum.

CHORUS

Sed signifer sanctus Michael repraesentet eas in lucem sanctam:
quam olim Abrahae promisisti, et semini ejus.

BARITONE AND TENOR SOLOS

The tenor and baritone describe graphically the story of Abraham's needless sacrifice of his son, stressing the last line: "And half the seed of Europe, one by one." This line is repeated as the boys chant the *Hostias*. The Chorus returns with the final verses of their fugue, "*Quam olim Abrahae*" in *pianissimo*.

So Abram rose, and clave the wood, and went,
 And took the fire with him, and a knife.
 And as they sojourned both of them together,
 Isaac the first-born spake and said, My Father,
 Behold the preparations, fire and iron,

But where the lamb for this burnt-offering?
 Then Abram bound the youth with belts and straps,
 And builded parapets and trenches there,
 And stretchèd forth the knife to slay his son.
 When lo! an angel called him out of heaven,
 Saying, Lay not thy hand upon the lad,
 Neither do anything to him. Behold,
 A ram, caught in a thicket by its horns;
 Offer the Ram of Pride instead of him.
 But the old man would not so, but slew his son,—
 And half the seed of Europe, one by one.

BOYS' CHOIR

*Hostias et preces tibi Domine laudis offerimus:
 tu suscipe pro animabus illis, quarum hodie memoriam facimus:
 fac eas, Domine, de morte transire ad vitam.
 Quam olim Abrahae promisisti et semini ejus.*

CHORUS

Quam olim Abrahae promisisti et semini ejus.

IV. SANCTUS

The *Sanctus*, a glorification of God without reference to death or entreaty, becomes in Britten's hands one of the most striking parts of the whole work. Except in the *Hosanna*, which recalls the more traditional shouts of praise, the music is superhuman, awesome because remote, the unusual orchestral instruments and the solo soprano voice filling the atmosphere with a sense of the unearthly.

SOPRANO SOLO AND CHORUS

*Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
 Pleni sunt coeli et terra gloria tua, Hosanna in excelsis.
 Benedictus qui venit in nomine Domini. Hosanna in excelsis.*

TOM KRAUSE

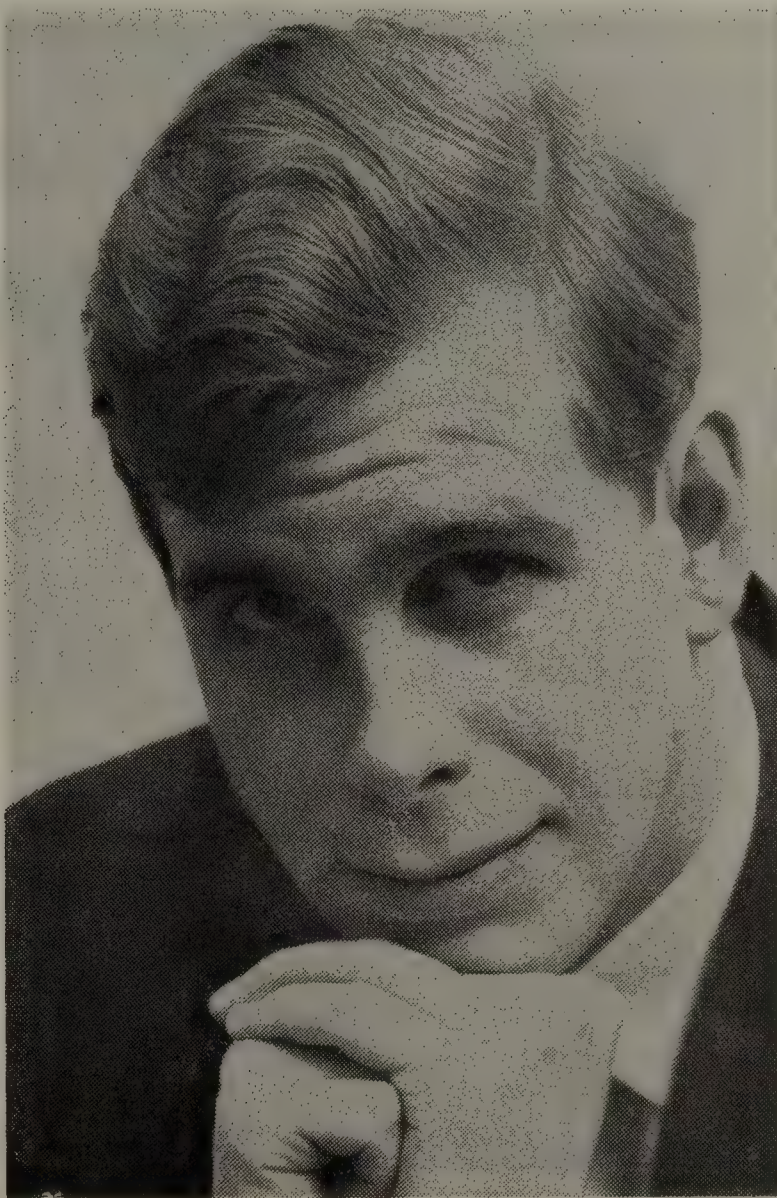
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BARITONE SOLO

This solo brings a sorrowful realization of the inevitable, but no true resignation. "Here at last," writes John Culshaw in his commentary, "is the extreme contrast, the unequivocal opposition of evident reality against the preceding religious fervor. The ending of the poem is the pivot point of the whole work, the moment when the juxtaposition of formalized aspiration and the poetic vision of despair is at its extreme."

After the blast of lightning from the East,
The flourish of loud clouds, the Chariot Throne;
After the drums of Time have rolled and ceased,
And by the bronze west long retreat is blown,

Shall life renew these bodies? Of a truth
All death will He annul, all tears assuage?—
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?

When I do ask white Age he saith not so:
"My head hangs weighed with snow."
And when I hearken to the Earth, she saith:
"My fiery heart shrinks, aching. It is death.
Mine ancient scars shall not be glorified,
Nor my titanic tears, the sea, be dried."

V. AGNUS DEI

This is a brief and gentle movement. At last the chorus, the two orchestras and the tenor solo are merged, as the solo text links the soldier and Christ as the victims of blind state officialdom. The chorus and the tenor are both heard in the final "*Dona nobis pacem.*"

TENOR SOLO

One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.



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Near Golgotha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.

The scribes on all the people shove
And bawl allegiance to the state,
But they who love the greater love
Lay down their life; they do not hate.

CHORUS

Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

TENOR SOLO

Dona nobis pacem.

VI. LIBERA ME

The final section begins with a slow march starting with the drums barely audible, gradually increasing in strength and speed until it becomes terrifying. The composer does not spare the connotation of the words as the soprano sings the repeated "tremens" and the despairing "libera me."

CHORUS AND SOPRANO SOLO

*Libera me, Domine, de morte aeterna, in die illa tremenda:
Quando coeli movendi sunt et terra: Dum veneris judicare saeculum per ignem.
Libera me, Domine . . .
Tremens factus sum ego, et timeo dum discussio venerit, atque ventura ira.
Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde.
Libera me, Domine . . .*



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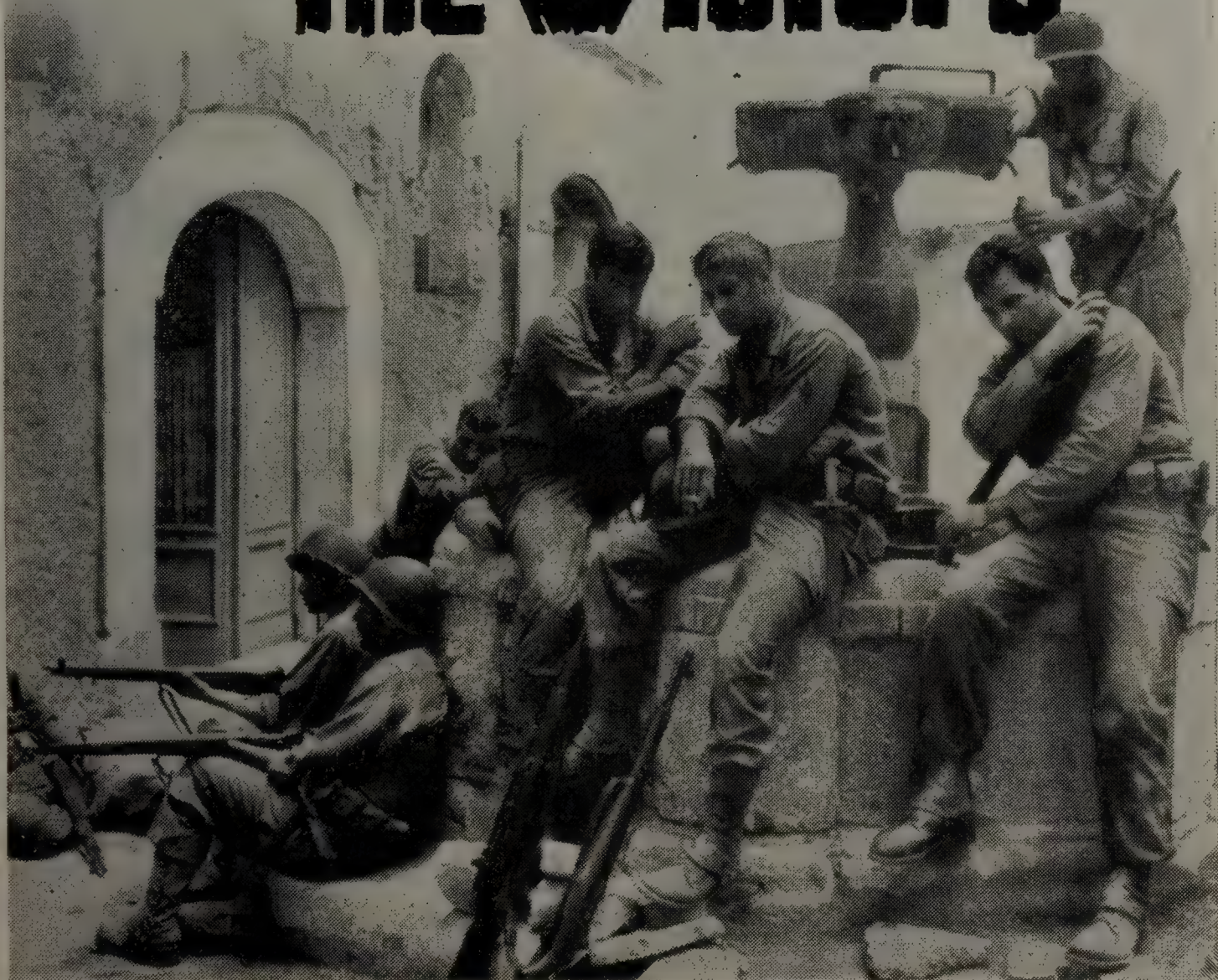
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There is a climax of sound, a return of the slow march tempo, and a final recitative by the two men. It is revealed that the two soldiers depicted were on opposite sides in the war. One had stabbed the other in the fury of battle, but now after death there is no enmity between them.*

The *Requiem Aeternam* returns and dies away with the sounding of a bell, as the two former enemies sing together "Let us sleep now," their peaceful words bringing a benediction from the full chorus as the entire forces are heard together.

TENOR SOLO

It seemed that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites which titanic wars had groined.
Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.

And no guns thumped, or down the flues made moan.
"Strange friend," I said, "here is no cause to mourn."

BARITONE SOLO

"None," said the other, "save the undone years,
The hopelessness. Whatever hope is yours,
Was my life also; I went hunting wild
After the wildest beauty in the world.

For by my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we spoiled.
Or, discontent, boil bloody, and be spilled.
They will be swift with swiftness of the tigress,
None will break ranks, though nations trek from progress.
Miss we the march of this retreating world
Into vain citadels that are not walled.
Then, when much blood had clogged their chariot-wheels
I would go up and wash them from sweet wells,
Even from wells we sunk too deep for war,
Even the sweetest wells that ever were.

I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold."

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In paradisum deducant te Angeli: in tuo adventu suscipiant te Martyrēs, et perducant te in civitatem sanctam Jerusalem. Chorus Angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem. Requiem aeternam dona eis, Domine; et lux perpetua luceat eis. Requiescant in pace. Amen.

* In the first performance at Coventry the singers, significantly, were the German Fischer-Dieskau and the Englishman, Peter Pears.

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Malcolm Frager will be the soloist in today's concert, replacing Mme. Nicole Henriot-Schweitzer who is ill.

CHARLES MUNCH, *Conductor*

BERLIOZ Scene d'amour from "Romeo and Juliet,"
Dramatic Symphony, *Op. 17*

Love Scene: Serene Night—The Capulets' Garden silent and deserted

PROKOFIEV Piano Concerto No. 2, in G minor, *Op. 16*

- I. Andantino; Allegretto; Andantino
- II. Scherzo: Vivace
- III. Intermezzo: Allegro moderato
- IV. Finale: Allegro tempestoso

Soloist: MALCOLM FRAGER

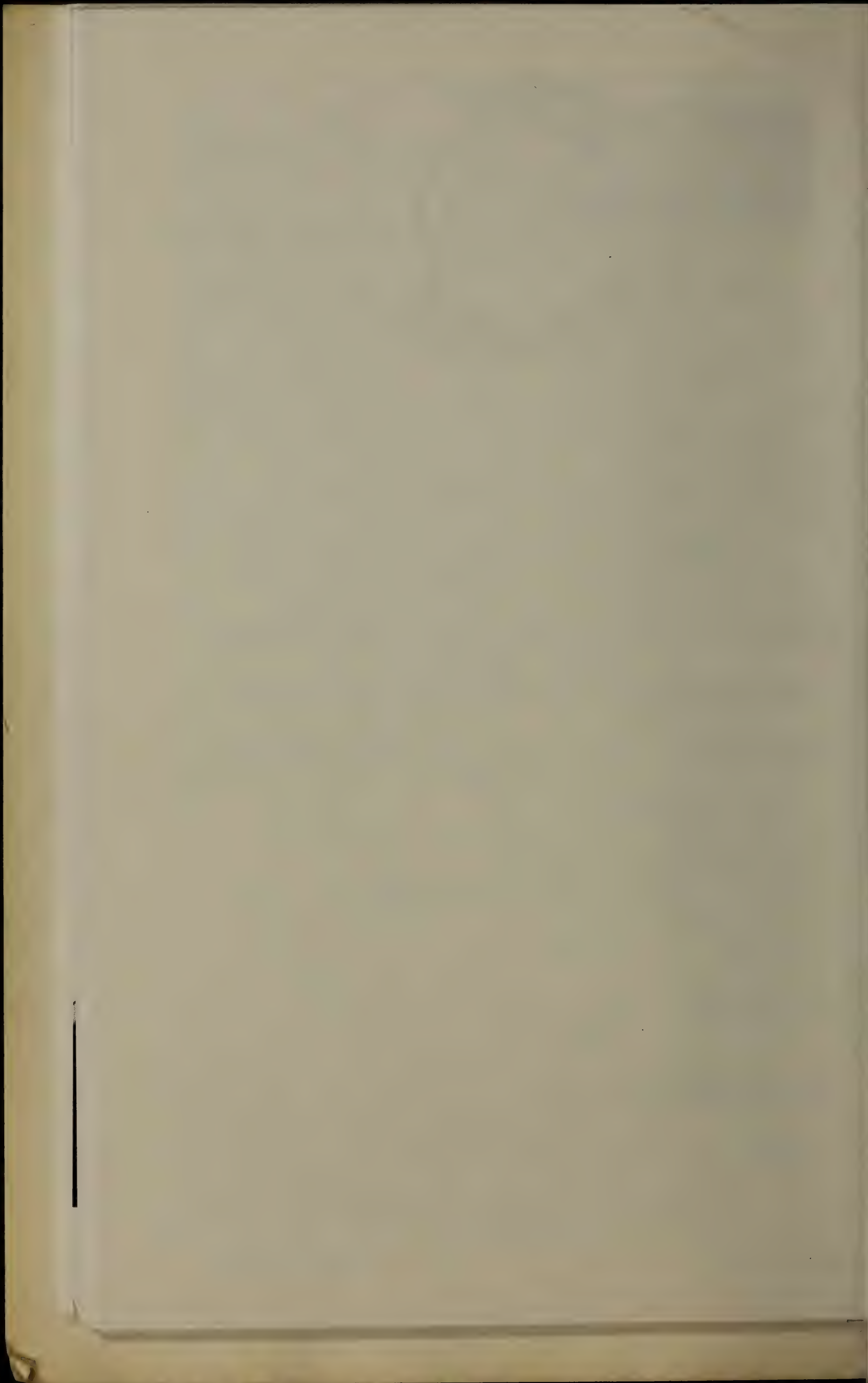
Intermission

SAINT-SAENS *Symphony No. 3, in C minor
(with Organ), *Op. 78*

- I. Adagio; Allegro moderato; Poco adagio
- II. Allegro moderato; Presto; Maestoso; Allegro

Organ: BERJ ZAMKOCHIAN

MR. MALCOLM FRAGER plays the Steinway Piano



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Sunday Afternoon, July 28, at 2:30

CHARLES MUNCH, *Conductor*

BERLIOZ

Scène d'amour from "Romeo and Juliet,"
Dramatic Symphony, *Op. 17*

Love Scene: Serene Night—The Capulets' Garden silent and deserted

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Piano Concerto No. 2, in G minor, *Op. 16*

- I. Andantino; Allegretto; Andantino
- II. Scherzo: Vivace
- III. Intermezzo: Allegro moderato
- IV. Finale: Allegro tempestoso

Soloist: NICOLE HENRIOT-SCHWEITZER

I n t e r m i s s i o n

SAINT-SAËNS

*Symphony No. 3, in C minor
(with Organ), *Op. 78*

- I. Adagio; Allegro moderato; Poco adagio
- II. Allegro moderato; Presto; Maestoso; Allegro

Organ: BERJ ZAMKOCHIAN

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Operetta

SEPTEMBER 25th

Montreal Symphony Orchestra /
Charles MUNCH / Rudolf SERKIN

SEPTEMBER 26th

Verdi: OTELLO

SEPTEMBER 27th

Operetta

SEPTEMBER 28th

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SEPTEMBER 29th

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SEPTEMBER 30th

Verdi: OTELLO

OCTOBER 1st

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OCTOBER 2nd

Donizetti: LUCIA DI LAMMERMOOR
Conductor: Richard BONYNGE
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OCTOBER 3rd

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OCTOBER 4th

Donizetti: LUCIA DI LAMMERMOOR

OCTOBER 5th

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Sunday Afternoon, July 28

CHARLES MUNCH—INTERNATIONAL CONDUCTOR

Since his final concert as the Music Director of the Boston Symphony Orchestra, when Dr. Munch gave us his memorable performance of Beethoven's Ninth Symphony at Tanglewood on August 26th of last season, he has been continuously active as a guest conductor in many parts of the world. On leaving Lenox, he led the French National Radio orchestra in September through a tour of Europe, and in October brought this Orchestra to the United States and Canada. In December he returned to Europe to conduct in Switzerland, and from there flew to Tokyo to conduct several concerts by the Japan Philharmonic Orchestra. He returned to Boston in January to conduct the concerts of three weeks as guest, and subsequently led the orchestras in Chicago, Pittsburgh and Philadelphia. In the April following he conducted in London, Florence, Turin and Rome.

SCÈNE D'AMOUR FROM "ROMEO AND JULIET,"

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By HECTOR BERLIOZ

Born in Côte St. André, December 11, 1803; died in Paris, March 8, 1869

Scène d'amour. Nuit sereine—Le Jardin de Capulet, silencieux et désert.

"If you ask me which of my works I prefer," wrote Berlioz in 1858, "my answer is that of most artists: the love scene in 'Romeo and Juliet.'"

The movement opens with an *allegretto (pianissimo)* for the strings, to



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which voices of the horns and flutes are added. An *adagio* begins with the muted strings; expressive single voices of the violas, horn, and cellos stand out in music of increasing ardor and richness. A recitative passage from the solo cello suggests the voice of Romeo, although the movement is developed in purely musical fashion. It dies away at last and ends upon a pizzicato chord.

PIANO CONCERTO NO. 2, IN G MINOR, *Op.* 16

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

In 1913, Serge Prokofiev, still a student at the St. Petersburg Conservatory, caused considerable commotion in musical circles by performing his Second Concerto at Pavlovsk. His First Concerto heard the year before had warned conservative listeners to expect from the brilliant young pianist (there was no denying his ability as a performer) an unbridled onslaught upon traditional harmony. The Second Concerto sounded even bolder than the First. The critics of St. Petersburg must have considered the composer as newsworthy, if only from the point of view of scandal, for they seemed to

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have been present in Pavlovsk in force. Almost unanimously they attacked him. "The debut of this cubist and futurist," said the reviewer in the *Petersburgskaya Gazeta*, "has aroused universal interest. Already in the train to Pavlovsk one heard on all sides 'Prokofiev, Prokofiev, Prokofiev.' A new piano star! On the platform appears a lad with the face of a student from the Peterschule [a fashionable school]. He takes his seat at the piano and appears to be either dusting off the keys, or trying out notes with a sharp, dry touch. The audience does not know what to make of it. Some indignant murmurs are audible. One couple gets up and runs toward the exit. 'Such music is enough to drive you crazy!' is the general comment. The hall empties. The young artist ends his concerto with a relentlessly discordant combination of brasses. The audience is scandalized. The majority hisses. With a mocking bow Prokofiev resumes his seat and plays an encore. The audience flees, with exclamations of: 'To the devil with all this futurist music! We came here for enjoyment. The cats on our roof make better music than this!'" Other Petersburg critics spoke of "a babble of insane sounds," a "musical mess." A lone voice was that of V. G. Karatygin who reported "The fact that the public hissed means nothing. Ten years from now it will atone for last night's catcalls by unanimous applause for this new composer."

It is hard to recognize the Concerto in the epithets which were hurled

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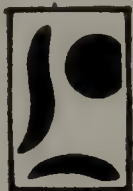
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at it by the early critics. The "babel of insane sounds" is in reality a clear, lightly scored and delicately wrought piece, mostly in elementary common time, with an elementary bass and a lyric piano part, varied by pianistic embellishment. What apparently disturbed its hidebound hearers were the then unaccustomed melodic skips and occasional untraditional harmonies, the very characteristics which were later found to be fresh, piquant, and often entirely charming, the exclusive outcome of this composer's special fantasy in lyricism. The Concerto begins quietly and elegantly, the solo part lightly, but colorfully supported. Here, and throughout, the pianist's aim must be the utmost crispness and delicacy of touch. There is a middle section with a melody which could have been written by none other than the destined composer of the March from *The Love for Three Oranges*. A part for the soloist unaccompanied is not a cadenza but a continuation of the development. This leads to a climax by the full orchestra and a pianissimo close by the pianist, as if to assure us that this is after all no concerto in the grand style.

The Scherzo is a swift moto perpetuo for the soloist, in breathless and unbroken sixteenths by the two hands in octave unison.

The Intermezzo opens on a theme with a flavor of the Scythian demons or the *Suggestions diaboliques*. A repeated bass theme with varying embellishment of delicate piano figures approximates a passacaglia.

The Finale at last injects into the Concerto a more traditional bravura. The pianist has still the commanding part, a dramatic "cadenza" carrying on

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the development, as in the first movement, and building to a now expectedly brilliant close.

The emergent young man was impossible to ignore. The several piano pieces he had written were violently challenging; the First Concerto had been labelled by one critic as "football music" presumably on account of the way the harmony was kicked around. When Prokofiev brought forth his *Scythian Suite* (1916) with its piquant barbarism and *Sept, ils sont sept* (1917) which was even more primitive, Prokofiev began to be called an "*enfant terrible*," as if he either enjoyed shocking staid people or used violence for the purpose of attracting attention to himself. He became a topic and was compared to the cubists, although he had no very special interest in that school of painting. These were the critics who tended to lump into one category all new ways which they could not comprehend. Any resemblance between Prokofiev's early music and the work of the cubists or futurists lay in an impulse to break up conventional lines and express himself boldly and vividly. The comparison was just about as nebulous as the linking of Debussy with the French impressionist poets.

Prokofiev then came under the disapproval of such conservatives as Glazounov, the director of the Conservatory where he was studying. When he competed for the first prize, Glazounov was opposed, and was outvoted. Prokofiev won the award, but as pianist, not as composer. Medtner made the unintentionally revealing remark: "If that is music, I am no musician." But Prokofiev had his champions, such as the composer Miaskovsky, who was his friend for life, and Igor Glebov (Boris Asafyev), the critic. This outraged attitude toward Prokofiev as a sort of mischievous imp of music, knocking over the block houses of tradition for the clatter they would make, reads strangely in a later day. It would seem in the light of his full-rounded development that the youthful Prokofiev, an artist in whom vitality, fantasy, and skill were already abundant, was merely following out his own ideas to his own ends.

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By CHARLES CAMILLE SAINT-SAËNS

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

"This symphony, divided into two parts, nevertheless includes practically the traditional four movements: the first, checked in development, serves as an introduction to the Adagio, and the Scherzo is connected after the same manner with the Finale. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music." (Note by the composer).

SOLOISTS

PHYLLIS CURTIN has just returned from abroad to sing in Britten's *War Requiem*, having sung this summer in England, Norway, Finland and Israel. She is well known in Tanglewood, having had early experience in the Opera Department of the Berkshire Music Center, and having appeared as soloist in the Festival concerts in 1951, 1956 and 1962. Her interpretation of *Salomé* with the New York City Opera and *Fiordeligi* in Mozart's *Così fan tutte* with the Metropolitan Opera Company are among countless engagements in many parts of the world.

TOM KRAUSE, born in Helsinki in 1934, attended the University there, and continued his vocal training at the Musical Academy in Vienna. He has sung in many European cities and is known here by his recordings. He made his operatic debut in Berlin and is now under contract with the Hamburg State Opera. Mr. Krause sang the baritone solo part at the performance of Britten's *War Requiem* in London on January 9, 1963.

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NICHOLAS DiVIRGILIO had his principal musical training at the Eastman School, and his first experience with orchestras and in opera at Rochester. He has had many engagements in opera and oratorio, and has sung in musical comedy. He is a member of the Metropolitan Opera Studio.

NICOLE HENRIOT-SCHWEITZER, born in Paris, studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. She was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra in Boston and Tanglewood. She is the wife of Dr. Munch's nephew, Jean-Jacques Schweitzer, who is also a nephew of Dr. Albert Schweitzer.

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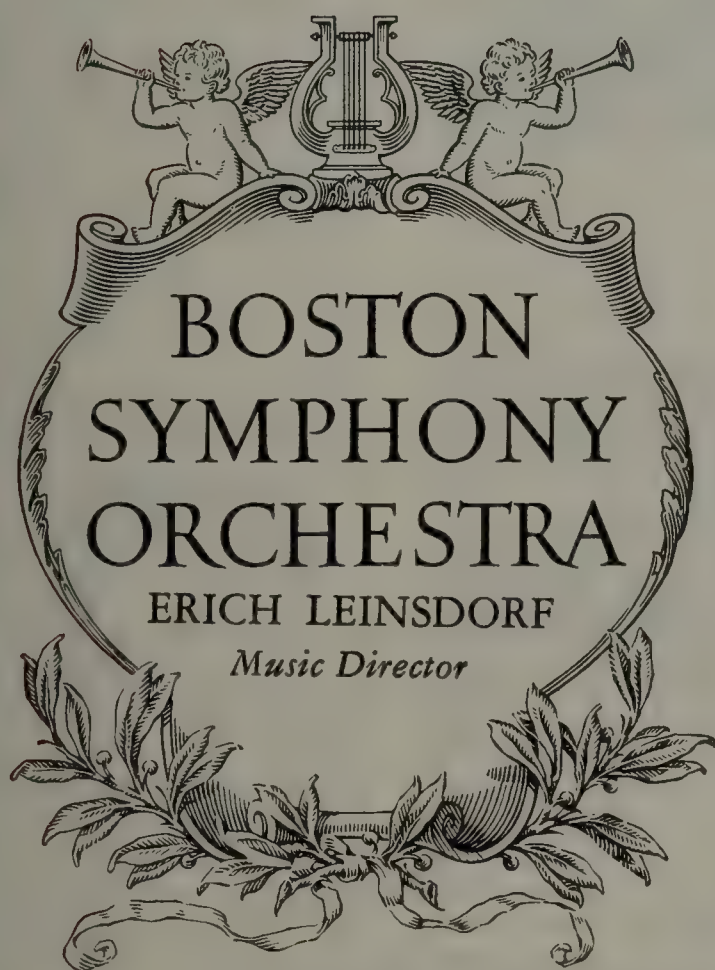
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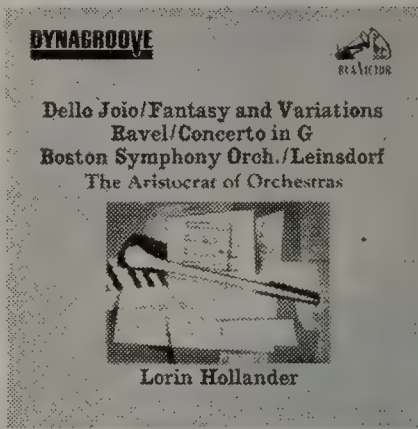
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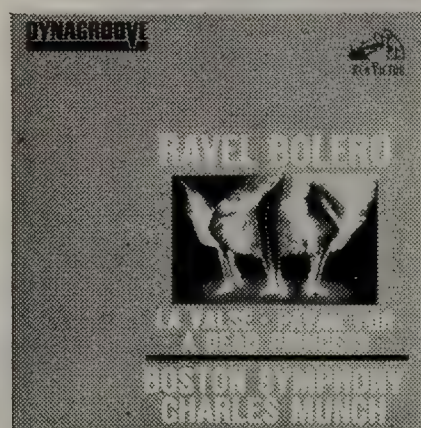
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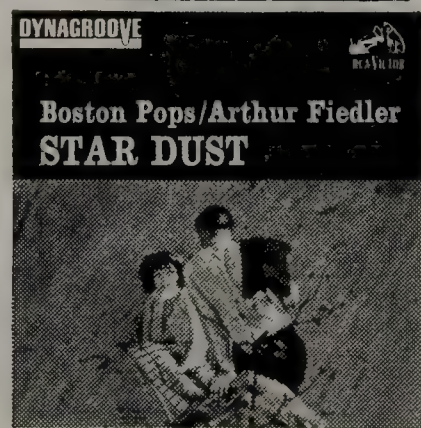


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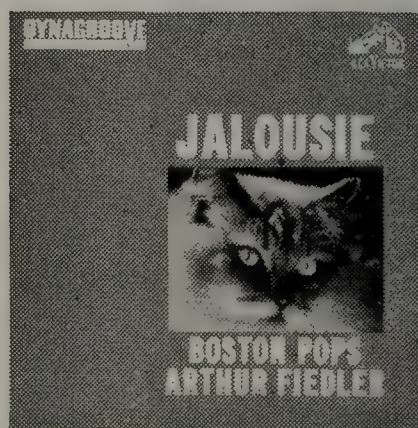


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FIFTH WEEK

Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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B O S T O N S Y M P H O N Y O R C H E S T R A

Friday Evening, August 2, at 8:00

ERICH LEINSDORF, *Conductor*

SCHUBERT

†Overture to "Rosamunde"

PROKOFIEV

†Piano Concerto No. 1 in D-flat major, *Op.* 10

(In one movement)

Soloist: MALCOLM FRAGER

Intermission

MAHLER

*Symphony in D major, No. 1

- I. Langsam. Schleppend wie ein Naturlaut
- II. Kräftig bewegt, doch nicht zu schnell
- III. Feierlich und gemessen, ohne zu schleppen
- IV. Stürmisch bewegt

Mr. FRAGER plays the Steinway Piano

† First performance at the Festival concerts

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Program Notes

THREE CONDUCTORS

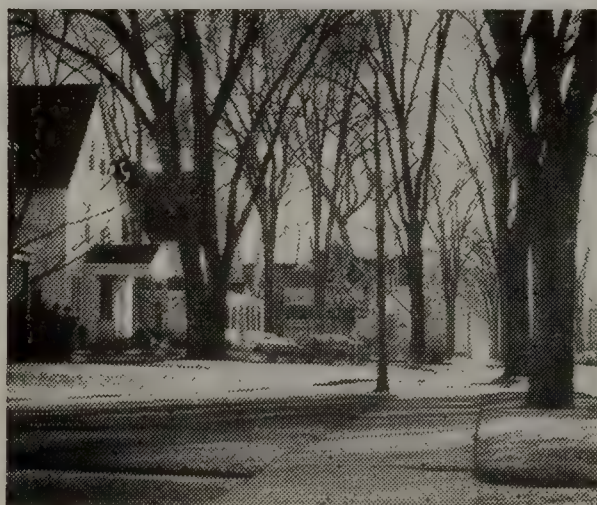
The three conductors of the Boston Symphony Orchestra who are now living will each participate in leading the concerts of this week.

Pierre Monteux was the Orchestra's conductor in the seasons 1919-1924. He has since been the conductor of the San Francisco Orchestra and the Concertgebouw of Amsterdam and is at present the Music Director of the London Symphony Orchestra. He has conducted many concerts at Tanglewood.

Charles Munch was the Music Director of Boston's Orchestra from 1949 until the close of the Berkshire Festival last summer. Since then he has conducted as guest in many parts of the world.

Erich Leinsdorf became the Music Director of this Orchestra last autumn and is now in his first season at Tanglewood where he is also active as Director of the Berkshire Music Center.

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Friday Evening, August 2

OVERTURE TO "ROSAMUNDE"

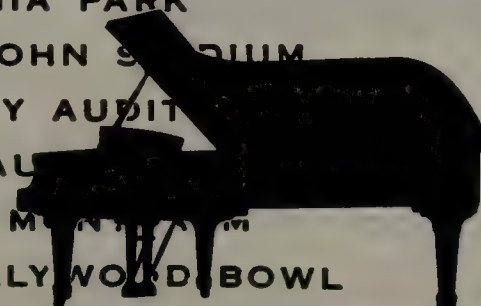

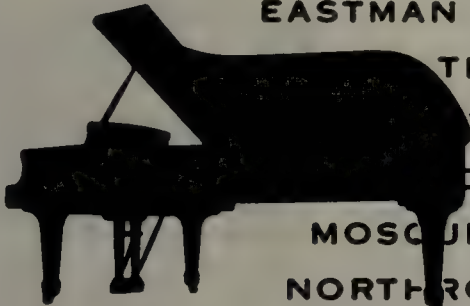
By FRANZ SCHUBERT

Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

Rosamunde, Fürstin von Cypern, a romantic drama by Wilhelmine von Chézy with incidental music by Schubert, was first performed at the Theater an der Wien in Vienna, December 21, 1823, and once repeated, but Schubert never wrote an overture for this short-lived piece. The overture which now bears the name *Rosamunde* and was so published, was composed for his Opera *Die Zauberharfe*.

The musical numbers in *Rosamunde* consisted of three entr'actes, two ballets, a "Shepherd's Melody" for winds, a soprano air and three choruses. The playwright alone can be blamed for the fact that the piece barely survived a second presentation and quickly passed into oblivion, for the musical numbers which were as charming as the text was preposterous were favorably received and the reviews were on the whole enthusiastic, although one critic took the young composer to task for his "unfortunate *bizarrierie*." Since the tribulations of *Rosamunde*, Princess turned Shepherdess, had no connection whatever with this Overture, and since most of the text is lost anyway, there would be no point in pursuing the subject here.

It was Madame von Chézy who had written the libretto for Weber's



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Euryanthe, a text which became the subject of public ridicule—"A librettist," wrote Sir George Grove, "whose lot seems to have been to drag down the musicians connected with her." The composer may surely be forgiven for salvaging his two overtures from the ruins of the unsuccessful stage pieces to which they belonged. Schubert's manuscript of the *Rosamunde* music was not published, and dropped out of knowledge and recollection for many years. It was discovered intact in 1868 in a forgotten Vienna cupboard by George Grove and Arthur Sullivan, a triumphant moment in the careers of the two English musicians.

PIANO CONCERTO NO. 1, IN D-FLAT MAJOR, *Op.* 10

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

The score of Prokofiev's Concerto is dated 1911. It was first performed at Moscow in the following year, the composer playing the piano part.

Prokofiev wrote his First Concerto in one movement, opening and closing in D-flat major, but in the course of the work traversing many episodes and keys. An andante section and an allegro scherzando which follows it gives a passing sense of the three movement form, but this is illusory, for the scherzando develops earlier matter. The conclusion restates the introduction in amplified form. The composer sanctioned the definition of this Concerto by the program annotator of the Pasedeloup concerts in Paris as essentially an allegro movement in sonata form. After the introductory tutti (allegro brioso), in which the pianoforte joins, the soloist exposes material

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which in essence is nothing more than the ascending scale of C major (*poco più mosso*), and the descending scale of the original key (*tempo primo*). The introductory matter is repeated after the exposition (Beethoven provided a precedent in his *Sonata Pathétique*). The *andante assai* is a fresh episode, intervening between the exposition and its development. This slow portion is a more rounded and long-breathed melody, opened by the strings, taken up by the solo clarinet, then by the piano unaccompanied, and in turn by the ensemble. There is a climax and a soft subsidence into the *allegro scherzando*, which develops the principal material. The repeated introduction brings a brilliant conclusion. The rhythmic signature is in common time throughout. The thematic material is also simple, deriving in large part from scales chromatic or diatonic. The piquant harmonies may well be imagined to have disturbed the more serious-minded of Prokofiev's masters.

SYMPHONY NO. 1 IN D MAJOR

By GUSTAV MAHLER

Born in Kalischt in Bohemia, July 7, 1860; died in Vienna, May 18, 1911

Completed probably in 1888, Mahler's First Symphony had its initial performance at Budapest, November 20, 1889.

When Mahler sketched out the vast proportions of his First Symphony,



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he was a youthful idealist of soaring artistic ambitions and little recognition. He had written much, but his music lay in manuscript, unperformed. He had lit his torch from Wagner and Bruckner, steeped himself in the romancers of Germany's past—her poets and philosophers. But while his head was in the clouds, his feet were planted before the conductor's desk of one provincial theater and another, where there fell to him the "second" choice of operas by Lortzing or Meyerbeer. When he had the opportunity to conduct Wagner and Mozart at Olmütz, he could not bring himself to "profane" their music with the sorry forces at his disposal. That Mahler profited by his conductorial apprenticeship is indicated by the detailed command of orchestration shown in this symphony; also by his sudden success and popularity as conductor when the opportunity came to him in Leipzig in 1884. Mahler probably worked upon his First Symphony in the years 1883 and 1884, when he was second conductor at Cassel. The *Lieder eines fahrenden Gesellen* (*The Songs of a Journeyman*, for voice and orchestra) were also written about this time, and one of them found its way into the symphony.

It was with later experience that Mahler learned to abhor "programs" for his symphonies. This one was first heard with fanciful titles sanctioned by the composer. At the original Budapest performance, it was named as a "Symphonic Poem in two parts." Mahler, hoping perhaps to induce an understanding of his emotional approach, gave out a title for the subsequent

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performances in Hamburg and Weimar: "The Titan," referring to the novel of that name by Jean Paul, and these indications of the movements:

"PART I. Days of Youth. Youth, flowers and thorns.

1. Spring without end. The introduction represents the awakening of nature at early dawn. [In Hamburg, it was called 'Winter Sleep.']
2. A Chapter of Flowers. [This movement, an *andante*, was omitted altogether after the Weimar performance.]
3. Full sail! (Scherzo.)

PART II. *Commedia umana*.

4. Stranded. A funeral march *à la* Callot. [At Weimar it was called 'The Hunter's Funeral Procession.'] The following remarks may serve as an explanation, *if necessary*. The author received the external incitement to this piece from a pictorial parody well known to all children in South Germany, 'The Hunter's Funeral Procession.' The forest animals accompany the dead forester's coffin to the grave. The hares carry flags; in front is a band of Gypsy musicians and music-making cats, frogs, crows, etc.; and deer, stags, foxes, and other four-footed and feathered denizens of the forest accompany the procession in comic postures. In the present piece the imagined expression is partly ironically gay, partly gloomily brooding, and is immediately followed by
5. *Dall' Inferno al Paradiso (allegro furioso)*, the sudden outbreak of a profoundly wounded heart."

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Saturday Evening, August 3, at 8:00

CHARLES MUNCH, *Conductor*

FRANCK

*Symphony in D minor

- I. Lento; Allegro non troppo
- II. Allegretto
- III. Allegro non troppo

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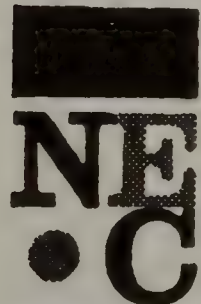
Saturday Evening, August 3

SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born in Liège, Belgium, December 10, 1822; died in Paris, November 8, 1890

Through almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist and teacher at the Conservatoire, who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition—and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *La Rédemption* or *Les Éolides*) which time has proved to be of any special importance. He completed his Piano Quintet in 1879, and *Les Béatitudes* in that year. That highly regarded oratorio had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces—*Psyché*, the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony—that most enduring monument of Franck's genius—was first performed some twenty months before his death. In the



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last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck—a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Société Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

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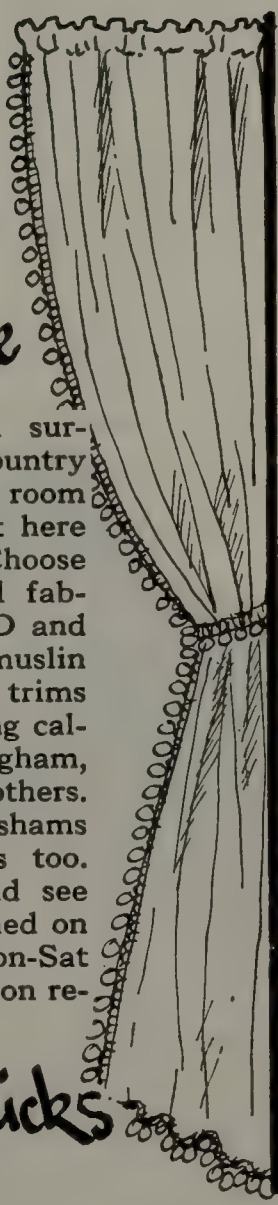
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Born in Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

When Debussy composed "*La Mer: Trois esquisses symphoniques*" between 1903 and 1905, he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *L'Après-midi d'un faune* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *Pelléas et Mélisande* was a recent event (1902). Piano, chamber works, songs were to follow *La Mer* with some regularity; of larger works the three orchestral *Images* were to occupy him for the next six years. *Le Martyr de St. Sebastien* was written in 1911; *Jeux* in 1912.

In a preliminary draft of *La Mer*, Debussy labeled the first movement "*Mer belle aux Iles Sanguinaires*"; he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title "*Jeux de Vagues*" he kept; the finale was originally headed "*Le Vent fait danser la mer.*"

There could be no denying Debussy's passion for the sea: he frequently



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visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La Mer*. His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *La Mer*, it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides—and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, "*Poissons d'or*," of 1907, was named from a piece of lacquer in his possession.

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In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

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 Allegro ma non troppo
- II. Scene by the brookside: Andante molto moto
- III. Jolly gathering of country folk: Allegro; in tempo d'allegro;
 Thunderstorm; Tempest; Allegro
- IV. Shepherd's Song: Gladsome and thankful feelings after the storm:
 Allegretto

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OVERTURE TO "KING STEPHEN," Op. 117

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in 1811, the Overture to "*König Stefan*" was first performed in Budapest on February 9, 1812.

When the new theatre at Budapest was being completed, Beethoven was asked to supply music for its opening. He responded by composing overtures and incidental music, including choruses, for two dramatic pieces called a *Vorspiel* and *Nachspiel*. Both plays were written for the occasion by Augustus von Kotzebue. The prelude was called "*Ungerns erster Wohltäter*" ("Hungary's First Benefactor"), and the second piece, "*Die Ruinen von Athen*" ("The Ruins of Athens"). The first drama presented King Stephen as ruler of Hungary on a battlefield near Budapest, seated upon a throne and surrounded by his nobles. His enemy Gyula had been defeated in battle and was brought in in chains, but was pardoned by the King who was at the point of embracing Christianity. A golden crown sent by the Pope was brought in by Ambassadors and placed upon his brow. It was in the year 1000 that Stephen was so honored by Rome and given the title "Apostolic King." The King was canonized by Pope Gregory VII in 1078.

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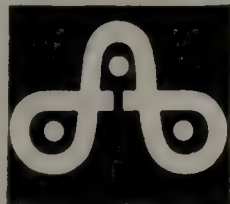
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The music was well received in Budapest, and accounted "excellent and very original, wholly worthy of the master." Beethoven wrote to Kotzebue previous to the performances expressing an "ardent desire to possess an opera from your unique dramatic genius, whether romantic or quite serious; heroic, comic, sentimental; in short, whatever pleases you I will accept with pleasure. Certainly I should most like a big historical subject, and especially from the Dark Ages, for example about Attila, etc. However, I will accept with thankfulness, whatever be the subject, anything that comes from your poetic soul, which I will transfer to my musical soul." If Beethoven had had a more definite idea for an opera, something might have come of this.

The enthusiasm of the Hungarians for their patriotic subject and ceremony was not shared elsewhere when this Overture was performed. The composer sent three overtures in July, 1815, to Charles Neate for the Philharmonic Society of London. They were the overtures to *King Stephen*, *The Ruins of Athens*, and *Namensfeier*. The English admirers of Beethoven who had expected three new overtures and who had already heard the Overture to *Egmont*, were disappointed to receive works which had already fulfilled obligations elsewhere and which they found "unworthy" of the composer.



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SYMPHONY NO. 6, IN F MAJOR, "PASTORALE," *Op.* 68

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth (composed in 1808), is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole." One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent



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or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. One is reminded here (as in the slow movement) of the phenomenon of unfolding in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the grateful undulation of the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.

The episode of the bird-call inserted before the three concluding measures has come in for plentiful comment, and cries of "*Malerei*." The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence. Beethoven may have referred to these bars as a "joke" in a conversation with Schindler, but it was a whim refined so as to be in delicate keeping with the affecting pianissimo of his close. Perhaps his most serious obstacle was to overcome the remembrance among his critics of cruder devices in bird imitation.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "program" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional

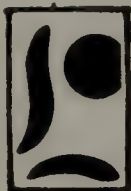
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dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. There is a brief episode of real rustic vigor in duple time, a reprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. There are those who find Beethoven's storm technique superseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "Battle of Victoria," had he chosen to demean his Pastoral Symphony to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always—in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow"—and any listener is at liberty to agree with them.

Peaceful contentment is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the "*Hirtengesang*," the shepherd's song of thanks in similar character, sung by the violins.

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"FOUNTAINS OF ROME," SYMPHONIC POEM

By OTTORINO RESPIGHI

Born in Bologna, Italy, July 9, 1879; died in Rome, April 18, 1936

Respighi composed the "*Fontane di Roma*" in 1916.

The fountains named in the four movements are as follows:

La fontana di Valle Giulia all' alba.

La fontana del Tritone al mattino.

La fontana di Trevi al meriggio.

La fontana di Villa Medici al tramonto.

The score carries the following description:

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contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.

The first part of the poem, inspired by the Fountain of Valle Giulia, depicts a pastoral landscape; droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, "The Triton Fountain." It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme, borne on the undulations of the orchestra. It is the Fountain of Trevi at midday. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by sea-horses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance.

The fourth part, the "Villa Medici Fountain," is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

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By PAUL HINDEMITH

Born in Hanau, Germany, November 16, 1895

When the Ballet *St. Francis* was performed in London in 1938, Léonide Massine was quoted in the program as saying that this "choreographic legend" "translates the moving simplicities and mentality of the strange world of St. Francis into the highly formalized language of ballet." When we set beside this the statement of Hindemith that "the suite consists of those sections of the ballet score which are self-sufficient and comprehensible as concert music and which do not depend, therefore, on supplementary stage action," we may reasonably conclude that the absolute forms here used may well subsist apart from all visualization.

The Introduction to the suite (strings with clarinet) is taken from the eighth number ("Meditation") from the ballet, while the Rondo (*Mässig schnell*), opening with strings and flute, is the "*Kärgliche Hochzeit*," the "Marriage with Poverty," the episode No. 10 in the ballet. The March, in which the triangle and military drum are added, is No. 4 in the ballet. The Passacaglia is the closing number of the ballet as well as the suite.

"The introduction," so the composer has written, "consists of that part of the original music during which the hero of the action (Franziskus) is sunk in deep meditation. The Rondo corresponds to the music in the stage score for the mystic union of the Saint to Mistress Poverty, the scene having been inspired by an old Tuscan legend. The music reflects the blessed peace and unworldly cheer with which the guests at the wedding participate in the wedding feast—dry bread and water only.

"The second movement pictures the march of a troop of medieval soldiers. First heard but distantly, their gradual approach is observed. The middle portion of this movement suggests the brutality with which these mercenaries set upon a traveling burgher, and rob him.

"The third and closing movement, Passacaglia, corresponds to the portion of the ballet score representing the dance Hymn to the Sun. Here all the symbolic personifications of heavenly and earthly existence mingle in the course of the different Variations through which the six-measure-long theme of the Passacaglia is transformed. In the ballet, this closing piece bears a special title borrowed from a chapter heading in an old version of the '*Cantique du Soleil*,' which reads: '*Incipiunt laudes creaturarum.*'"

MALCOLM FRAGER, born in St. Louis, was an honor graduate of Columbia University in New York, where he studied with Carl Friedberg, and later at the American Conservatory at Fontainebleau and the Marlboro Music School. Since his debut recital in New York in 1952, he has toured extensively and won several prizes, notably in the Edgar M. Levintritt International Competition in 1959.

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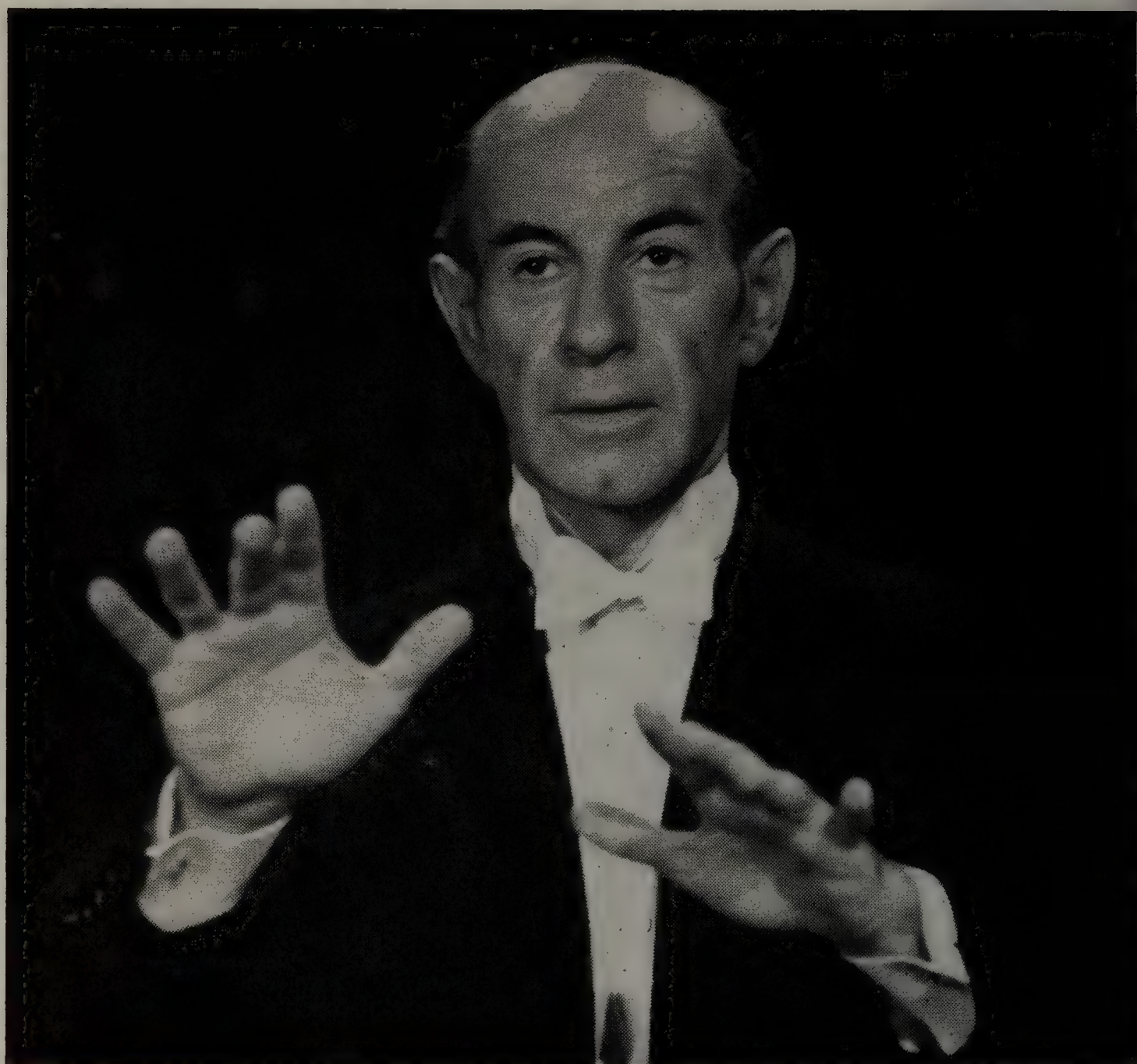
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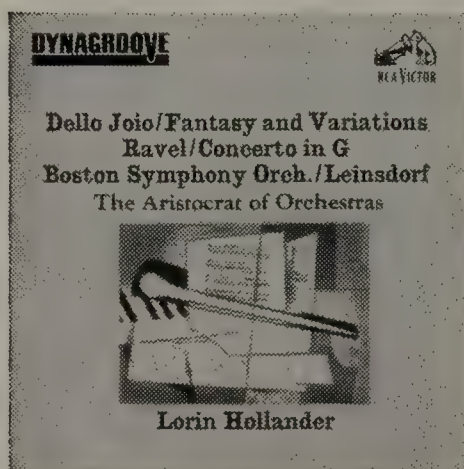
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Concert Bulletin, with historical and descriptive notes by

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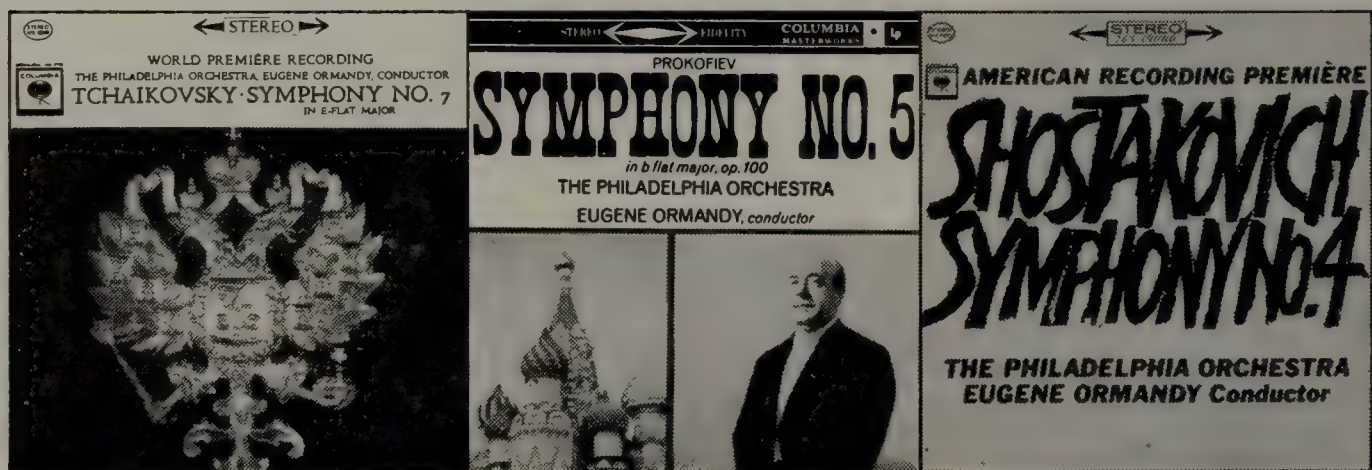
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B O S T O N S Y M P H O N Y O R C H E S T R A

Friday Evening, August 9, at 8:00

EUGENE ORMANDY, *Conductor*

HANDEL †Suite from the Music for the Royal Fireworks
(Transcribed for Orchestra by SIR HAMILTON HARTY)

Overture

Alla Siciliana

Bourrée

Menuetto

TCHAIKOVSKY †Symphony No. 7, in E-flat major

I. Allegro brillante

II. Andante

III. Vivace assai

IV. Allegro maestoso

Intermission

DEBUSSY "Prélude à l'Après-midi d'un Faune"
(Eclogue by STÉPHANE MALLARMÉ)

STRAVINSKY Suite from the Ballet, "L'Oiseau de feu"

Introduction: Kastcheï's Enchanted Garden and Dance of the Fire Bird

Dance of the Princesses

Infernal Dance of All the Subjects of Kastcheï

Berceuse

Finale

†First performance at the Festival concerts

BALDWIN PIANO

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Program Notes

Friday Evening, August 9

SUITE FROM THE MUSIC FOR THE ROYAL FIREWORKS

By GEORGE FRIDERIC HANDEL

Born in Halle, Saxony, February 23, 1685; died in London, April 14, 1759

Transcription for Orchestra by SIR HAMILTON HARTY

The Peace of Aix-la-Chapelle, which ended the war for the Austrian succession on October 7, 1748, moved the British Government to announce a monster exhibition of fireworks in London. Fireworks in the England of 1749 were a novelty sufficient to create enormous anticipation when a display on such a scale was announced. The exhibition was to be given in the Green Park opposite the Royal Library. The Chevalier Servandoni, a famous architect and stage designer, who had put on a pageant for an operatic performance

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at Stuttgart with four hundred horses, and who was the designer of the façade of St. Sulpice in Paris, was engaged to plan and supervise the erection of a huge "machine," so called, in the semblance of a Doric temple. The structure was one hundred feet high in the center and had wings on the right and left, each four hundred and ten feet long. There was a special platform for the band. The Chevalier designed a great figure of Peace attended by Neptune and Mars, and a giant likeness of King George handing out peace to Britannia. A great "sun" was to surmount all and light the heavens. Handel, as Composer to the Chapel Royal, was engaged to compose music appropriate for this demonstration of public rejoicing.

The magnificent spectacle took an unexpected turn. Sparks flew, and soon there was a conflagration and a stampede. The only feature of the entire show which came off to the general satisfaction was the music. Mr. Handel was indeed the man of the hour.

SYMPHONY NO. 7 IN E-FLAT MAJOR

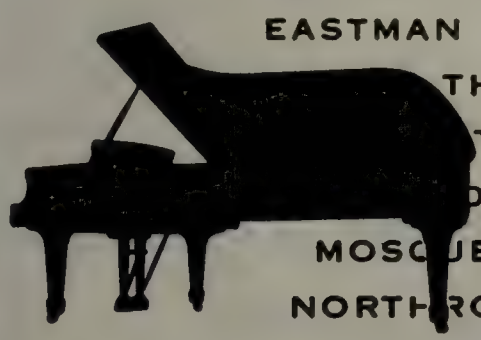

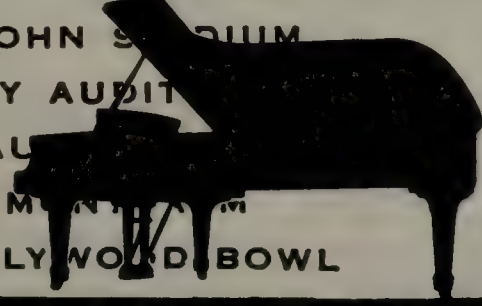
By PETER ILITCH TCHAIKOVSKY

Born in Votkinsky, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

A symphony bearing the number seven by Tchaikovsky has been restored from sketches and was introduced to this country by the Philadelphia Orches-

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tra on February 16, 1962. It has long been known that Tchaikovsky began work on this Symphony in May of 1892 and wrote to a friend in the following October that he had begun such a project. "I have begun to compose a symphony but it doesn't go as smoothly as I might wish. I am afraid that this is the beginning of the end, that is that I have written myself out."

Such doubts on the part of Tchaikovsky are not necessarily to be taken seriously for he had had similar moments of doubt on composing both his Fifth and his Sixth symphonies. He was often possessed with fear of a sudden loss of his powers. In the same October, Tchaikovsky told his friend Alexander Siloti that he had finished the entire Symphony in rough sketches and that he was about to orchestrate it. Thirty-three pages of orchestration have survived. On December 16 he was definitely discouraged: "I have gone over attentively and, so to speak, looked with an impartial eye at my new Symphony, which fortunately I have not had the time to orchestrate and release for performance. The impression it produces is far from flattering; in a word, the Symphony was written just for the sake of writing something, and contains nothing interesting or appealing. I have decided to scrap it and forget about it."

And yet Tchaikovsky did not wholly give up the idea of doing something with his score and proceeded to work it into the form of a piano concerto in three movements. Interrupted by the completion of the *Pathétique*, he returned to this score and finding it too long turned the first movement into a piano concerto which was published as "Piano Concerto No. 3" two years after his death. Later the two further sketched movements were orchestrated by Taneiev and published as concerto movements. These remnants of a projected symphony have been collected and put into final form as a performable

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symphony by Semyon Bogatyryev.* In its reconstituted form the Symphony has been given four movements on the supposition that the composer had so intended, and that his Scherzo for Piano Solo, Op. 72, may have been once designed for such a purpose.

"PRELUDE TO THE AFTERNOON OF A FAUN
(AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)"

By CLAUDE DEBUSSY

Born in St. Germain (Seine and Oise), August 22, 1862; died in Paris, March 26, 1918

Debussy completed his *Prélude à l'Après-midi d'un Faune* in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting. It was published in 1895.

Arthur Symons (in his *The Symbolist Movement in Modern Literature*) writes: "The verse could not, I think, be translated," and this plain dictum

* Bogatyryev is thus described in the programs of the Philadelphia Orchestra:

A word is in order for Semyon Bogatyryev, who is solely responsible for this provocative musical adventure. Born in 1913, he is not only a professor of the Moscow Conservatory, but also director of the Belorussian Conservatory at Minsk. He is the composer of two patriotic operas, two symphonies, and several nationalistic cantatas. His reconstruction of the Tchaikovsky Seventh began some ten years ago and was completed in 1956. Bogatyryev had the satisfaction of seeing his labors brought to fruition with the premiere accorded the composition on February 7, 1957, in Moscow by the Moscow Region Philharmonic Orchestra under M. Terian. The State Music Publishers in Moscow published the full score in 1961.



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may be considered to stand. We shall therefore refrain, and quote the faithful synopsis (quite un superseded) which Edmund Gosse made in his *Questions at Issue*:

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it. A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory may

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be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep."

SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score is dated May 18, 1910. It bears a dedication to Andrey Rimsky-Korsakoff (the son of the composer). The scenario was the work of Fokine. The first performance of *L'Oiseau de Feu*, a "Conte danse" in two scenes, was at the Paris Opéra on June 25, 1910.

Fokine's scenario may thus be described: After a short prelude, the cur-

(Continued on page 14)

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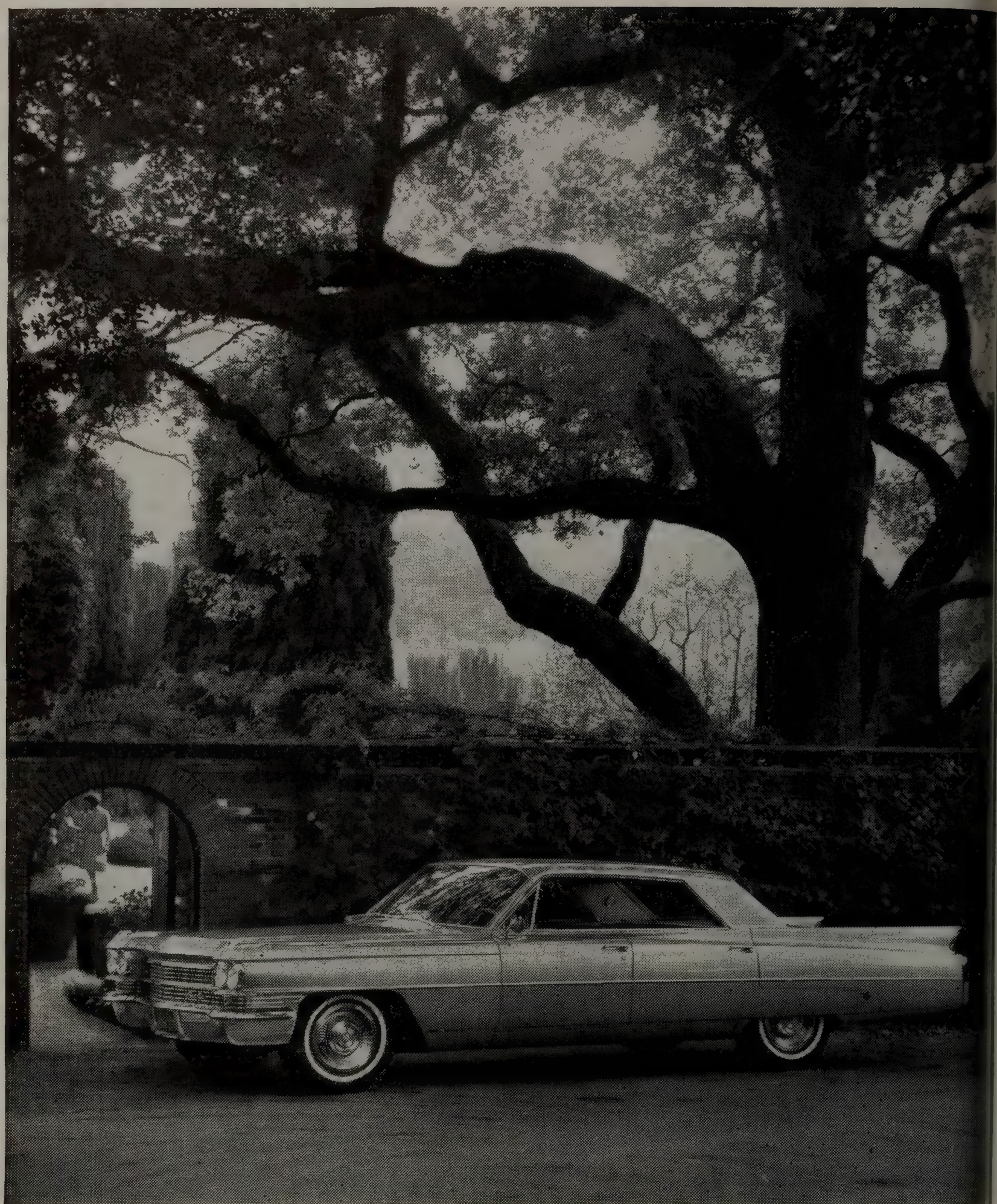
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Saturday Evening, August 10, at 8:00

ERICH LEINSDORF, *Conductor*

PROKOFIEV

†Overture to "War and Peace"
(Opera after Leo Tolstoi), *Op.* 91

BRAHMS

Concerto in A minor for Violin
and Violoncello, *Op.* 102

- I. Allegro
- II. Andante
- III. Vivace non troppo

Soloists: JOSEPH SILVERSTEIN, Violin
SAMUEL MAYES, Cello

Intermission

MENDELSSOHN

Overture (*Op.* 21)†, and Incidental Music
to "A Midsummer Night's Dream," *Op.* 61

Overture	Nocturne
Scherzo	Fanfare
Fairy March	A Dance of Rustics (Bergomask)
Song with chorus	Wedding March
Intermezzo	Finale

Soprano: JEANETTE SCOVOTTI
Mezzo-soprano: JUNE GENOVESE
Speaker: PATRICIA PEARDON

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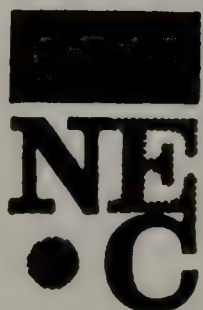
†First performance at the Festival concerts

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(Continued from page 11)

tain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.



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Saturday Evening, August 10

OVERTURE TO "WAR AND PEACE" (OPERA AFTER LEO TOLSTOI), Op. 91

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

Prokofiev first composed his opera *War and Peace* in thirteen scenes with a choral prologue (designated in the score as "Epigraph"). He wrote the libretto in collaboration with his wife, Myra Mendelson-Prokofieva. He worked upon this score and its revisions from 1941 to 1952. The first stage

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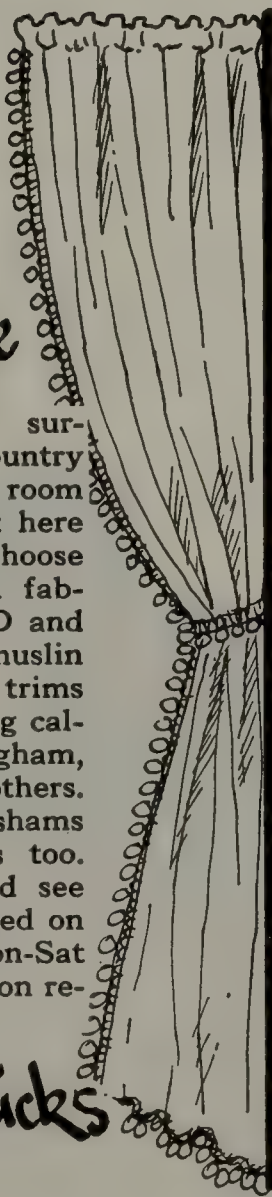
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performance was on June 12, 1946 in Leningrad, when the first eight scenes were given and S. A. Samosud conducted. Ball scenes were added, and on account of the inordinate length of the whole, the composer reduced his score to ten scenes which were performed with the prologue on April 1, 1953 in Leningrad in a single evening. A further revision in thirteen scenes was given in Moscow, also in one evening, on November 8, 1957.

The Opera, composed through and after the years of the World War, is obviously moved by a patriotic impulse. The Russians refer to the late World War as the "Second Great Patriotic War." The "First Great Patriotic War" was, in the Russian view, the war of the Napoleonic invasion in 1812 rather than the World War of 1914, which was less closely their concern.

CONCERTO IN A MINOR FOR VIOLIN
AND VIOLONCELLO, *Op.* 102

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

Brahms composed this concerto in the summer of 1887 at Thun in Switzerland. It had a rehearsal performance at the Kurhaus in Baden-Baden, when the composer conducted and the solo parts were played by Joachim and Hausmann.



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Brahms' "double" concerto was his last orchestral work. It followed the Fourth Symphony by two years, the Second Piano Concerto by at least five. Perhaps this was the closest approach he could manage to undertake to that medium which seems to have been carefully avoided by most of the "great" composers—the concerto for violoncello. It is plain that he composed this work with Joseph Joachim in mind.

Brahms admitted, in a letter to Clara Schumann, that he was not so much at ease writing for the violin and cello as for his own instrument, the piano. "Indeed, it is not at all the same thing to write for instruments whose nature and timbre one has in one's head as it were only from time to time, and which one hears only with one's intelligence, as it is to write for an instrument which one knows through and through as I do the piano. In this case I know thoroughly what I am writing and why I write in this way or that." But Brahms, addicted to understatement, was to prove in the music itself that he knew a thing or two about the handling of string instruments, and how to match their double discourse with symphonic development to a good end.



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OVERTURE (*Op.* 21) AND INCIDENTAL MUSIC
TO "A MIDSUMMER NIGHT'S DREAM," *Op.* 61

By FELIX MENDELSSOHN

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Mendelssohn composed his Overture to Shakespeare's play in 1826. The Incidental Music, consisting of thirteen numbers, was composed in 1843, and first performed at a production of the play in the Palace at Potsdam in that year.

Mr. Leinsdorf, in editing the score for concert performance, has selected passages from the play to be spoken.

It was not until 1843, in the height of Mendelssohn's fame, that he added to the Overture the incidental numbers intended for Shakespearean performances at the Royal Theatre in Berlin. There is no more extraordinary instance of Mendelssohn's precocious artistry than the perfect fusion of his boyhood overture and its fuller treatment seventeen years later.

The Overture sets the mood for the whole play, not for the first act, which is entirely concerned with expository matter in Athens—the dilemma of the mismatched lovers and the plans of Bottom the Weaver and his fellow rustics to perform a play at the nuptials of Duke Theseus and Hippolyta, Queen of the Amazons. It is in the second act, in "A Wood near Athens" that we enter Shakespeare's land of fairies and dreams, whereby music is called for.

(Continued on page 22)

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BEETHOVEN *Symphony No. 3, in E-flat major, "Eroica," *Op. 55*

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

Intermission

PROKOFIEV

†Piano Concerto No. 3, *Op. 26*

- I. Andante; Allegro
- II. Theme: Andantino
 - Variation I. L'istesso tempo
 - Variation II. Allegro
 - Variation III. Allegro moderato
 - Variation IV. Andante meditativo
 - Variation V. Allegro giusto
 - Theme: L'istesso tempo
- III. Finale: Allegro ma non troppo

Soloist: JORGE BOLET

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- III. Song
- IV. The Battle and Defeat of Napoleon
- V. Intermezzo
- VI. Entrance of the Emperor and his Court

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(Continued from page 18)

The Scherzo precedes the rising curtain of Act II, where Puck and a Fairy are disclosed. The entrance of Oberon from one side and Titania from the other, he "with his train," she "with hers," is accompanied by a "Fairy march." There is the altercation of Oberon and Titania over the "changeling boy" from India, whom each wants to keep, Oberon's instructions to Puck to obtain the magic white flower "purple with love's wound," and Puck's prompt return with it.

At the opening of Scene 2, Titania bids her attendants to lull her to sleep. Two fairies sing the lullaby. They are joined by the chorus in pianissimo measures as Titania falls asleep.

Oberon "squeezes the flower on Titania's eyelids" with the injunction that she shall fall in love with the first creature she beholds on waking,

"Be it ounce, or cat or bear,
Pard or boar with bristled hair—"

An intermezzo follows the end of Act II, where, Puck having by mistake caused Lysander to fall in love with Helena, the wrong lady, Hermia, his betrothed, finds herself lost in the wood and is terrified. The music, allegro appassionato, without voices, leads into a new section introducing Act III, where Quince, Snug, Bottom, Flute, Snout and Starveling assemble to rehearse

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their play. Puck discovers the "hempen homespuns" and, invisible, listens as they try their parts. Bottom is transformed by Puck and appears with an ass's head. Titania wakes and duly falls in love with him.

The Nocturne brings the final curtain on Act III. Hermia, bewildered by the perplexing events which have estranged her lover, aroused the jealousy of her companion, Helena, and set Lysander and Demetrius against each other in anger, has become exhausted and fallen asleep. To the strains of this Nocturne, Puck, who as *Deus ex Machina* has restored Bottom to his right shape, squeezes the juice on Lysander's eyes as he sleeps, in order that

"Jack shall have Jill;
Nought shall go ill;

The man shall have his mare again, and all shall be well."

The victims of the magic spells, having been released as if awaking from a dream, the scene is set for Act V—the Palace of Theseus on the nuptial night of the Duke and his Queen, Lysander and Hermia, Demetrius and Helena. The celebration is to include a performance of "Pyramus and Thisbe" by Bottom and his companions, a tragedy acted with unintentional comedy. The play having ended, the cast attempts to dispel the gloom of their story by



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performing a Bergomask to restore good cheer. The Wedding March, which in the score opens the act, is repeated as the company retires.

Oberon and Titania with their fairy train enter the empty hall to give the blessing of felicity and fertility upon the three brides and bridegrooms.

Sunday Afternoon, August 11

SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op. 55*

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in the years 1802-1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer directing. The first public performance was at the *Theater an der Wien*, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

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symphonies from the Third to the Ninth opens a fresh vista of its own—this in varying degree, but most strikingly in the Third.

Beethoven's remark to Krumpholtz in 1802 while sketching his Third Symphony that he was taking a "new road" is often quoted, and rightly so. Beethoven's phrase, reported by Czerny, was an understatement, for no single musical work in history can compare with it as a plunge into new ways. When Schumann published his article on the youthful Brahms in 1852 until the title "*Neue Bahnen*," he was going too far if he had in mind Beethoven's "*Neuen Weg*." Brahms's First Symphony would vindicate this clear-visioned prophet, but that Symphony was arrived at only after years of germination and accumulating force. The *Eroica* was a new road both in the composer's meaning of a sudden broadening in his own development, and in the universal sense that it changed the whole course of music.

Symphonies, even Beethoven's first two, still retained relics of the gallant style of the salon where the form was born. Even the last symphonies of Mozart and Haydn were not out of place in such surroundings—they had wit and seemly restraint rather than challenge and thrust. Beethoven, always an intuitive composer who never theorized about music, leaves no sign of having taken his "new road" with conscious purpose or awareness of making an æsthetic revolution. He could have had no motive of expediency. From the publisher's point of view no score could have been less saleable. Symphonies were no longer being written at that time, partly because no contemporary composer wanted to match his talent with what Mozart and Haydn had left, but also because there was no particular demand for them. Here Clementi failed by comparison with those two; Cherubini wrote only one, on an ines-

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capable commission; Weber wrote one as a youthful indiscretion. Schubert wrote several which had a few amateur performances or none at all while he lived. A more practical man like Rossini knew where his bread and butter lay. Beethoven, who wrote to publishers as if he considered himself a shrewd businessman, but would have been alone in that opinion, gave his full attention to symphonies through some unexplained urge. When he wrote the *Eroica* only opera, and Italian opera in particular, spelled success. Instrumental groups, when needed, which was seldom, were largely recruited from the opera orchestras. Players were usually hired to accompany singers and virtuosos. A symphony on a concert program was a routine opening or closing piece. While occupying himself with the *Eroica*, Beethoven had no prospect of a suitable performance, for Vienna had no established orchestra. Prince Lobkowitz, to whom it was dedicated, would have preferred a more negotiable string quartet. Beethoven, alone with his thoughts, must simply have been possessed by his sketches as he allowed his themes to expand in development into unheard-of ways. He was for the first time turning away from the musical world about him, the expectations of his friends, whether patrons or musicians. The much sought pianist, the favorite of society, was first facing the dreadful prospect of deafness which would end his career as performer. It was in the summer of 1802 at Heiligenstadt, shortly before he wrote his tragic "Heiligenstadt Testament," that he probably made his first sketches for the *Eroica*. The threat of deafness was a spur to set him on his "new road," but this alone cannot begin to account for the intrepidity of the artist, nor for the full flux of power which in the growing Beethoven must have been an eventual certainty. The symphony as a form which had ceased to be written with the previous century was being reborn in very different guise.

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CONCERTO FOR PIANO AND ORCHESTRA, NO. 3,
IN C MAJOR, *Op.* 26

By SERGEI SERGEIVITCH PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

The composition of the Concerto, which was in progress while Prokofiev was in Leningrad in 1918, was interrupted by his migration to America in that year. He resumed work upon his score and completed it at St. Brevin, France, in October, 1921.

The first movement opens with a short introduction andante, which is to recur. The principal theme is announced by an unaccompanied clarinet. A more expressive second subject is heard from the oboe with pizzicato accompaniment. The second movement consists of a theme with five variations, the theme announced by the orchestra alone, andantino. The finale begins with a staccato theme for bassoons and pizzicato strings which is interrupted by the violent entry of the piano. "The orchestra holds its own" according to the composer "with the opening theme, however, and there is a good deal of argument with frequent differences of opinion as regards key. Eventually the piano takes up the first theme and develops it to a climax."

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SUITE FROM THE COMIC OPERA, "HÁRY JÁNOS"

By ZOLTÁN KODÁLY

Born in Kecskemét, Hungary, December 15, 1882

The opera from which this suite was derived was first produced in Budapest on October 16, 1926.

The music opens with a great orchestral sneeze, for whenever Háy begins one of his tales a listener by sneezing vouches for the truth of what is to come, this according to an old Hungarian superstition. Háy János, the legendary figure, is not exactly a Baron Munchausen, for his fancied adventures, while self-aggrandizing, are never ruthless. He is a gentle and lovable soul.

The scene is laid in the time of Marie Louise, Empress of Austria and spouse of Napoleon Bonaparte. As a hussar in the Austro-Hungarian regiment, he attracts the attention of the Empress, who becomes enamoured of him and draws him into her court. Háy János is reluctant for he is not interested—he is true to his betrothed, a peasant girl at home. Marie Louise is persistent. Napoleon becomes jealous, Háy János wages battle and humbles him.

The Suite has survived the Opera by virtue of its authentic folk flavor and Hungarian color, accented by the cimbalom.*

* The Cimbalom (variously spelled) consists of a small box over which are stretched wire strings struck with wooden hammers. The instrument is still popular in gypsy bands of eastern Europe. It derives from the ancient dulcimer, a similar instrument which fell into disuse when the plucked mechanism of the harpsichord came into vogue. The keyboard of the harpsichord introduced a new facility in rapid notes, which, however, a skilled cimbalist (or zimbalist) can rival in dexterity. The dulcimer (so-called) was seen in the eighteenth century in London streets where it was used in connection with puppet shows.

The soloist for this performance will be Mrs. Toni Koves.



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EUGENE ORMANDY, the illustrious leader of the Philadelphia Orchestra, is well known at Tanglewood, having conducted here as guest in the last two Festival seasons.

JEANETTE SCOVOTTI made her Metropolitan Opera debut as Adele in *Die Fledermaus* in the autumn of 1962, having previously sung the part of Monica in Menotti's *The Medium* with the New York City Opera. She has since sung leading parts in the opera companies of San Francisco, Chicago, Washington and Santa Fe. She has also appeared with leading symphony orchestras.

JUNE GENOVESE is from Atlanta, Georgia. She has been a soloist at the Marlboro Music Festival for four seasons and sings in opera with the Metropolitan Opera Studio, also performing with traveling opera companies.

PATRICIA PEARDON is a visitor from Stratford, Connecticut, by permission of the American Shakespeare Festival, where she has been appearing in such parts as Princess Katherine of France in *Henry V*, and as Lucianna in *The Comedy of Errors*. Her list of stage successes is long, and dates from the time when she was starred in *Junior Miss* at an age appropriate to the role.

JORGE BOLET, born in Havana, Cuba, was a musical prodigy and came to this country to study at the Curtis Institute of Music under David Saperton. An American citizen, he enlisted in the United States Army during the war. He has played in many parts of the world.

JOSEPH SILVERSTEIN and SAMUEL MAYES, the concertmaster and first cellist of this Orchestra, are here paired as soloists for the first time, in Brahms' Concerto. Mr. Silverstein joined the Orchestra in 1955, and became Concertmaster in the present season. Mr. Mayes has been the leader of the cello section since 1948.

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WEDNESDAY, AUGUST 21, 1963

Order of Events

4:00 - 5:00 p.m.—Chamber Music in the Chamber Music Hall
5:00 - 6:00 p.m.—Tanglewood Choir in the Theatre
Music by Tanglewood Composers in concert in
Chamber Music Hall

6:30 - 7:30 p.m.—Woodwind and Brass Music
Outdoor Supper Concert on the Porch of the Main House

8:00 p.m. Berkshire Music Center Orchestra Concert in the Shed
Conducted by Richard Burgin and the 1963 Winner
of the Koussevitzky Conducting Prize

Admission tickets (all seats unreserved except boxes) — \$2.50; Box Seats — \$5.00

Grounds open for admission at 3 p.m.

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Berkshire Festival, Season 1963

TWENTY-SIXTH SEASON

MUSIC SHED AT TANGLEWOOD, LENOX, MASSACHUSETTS

SEVENTH WEEK

Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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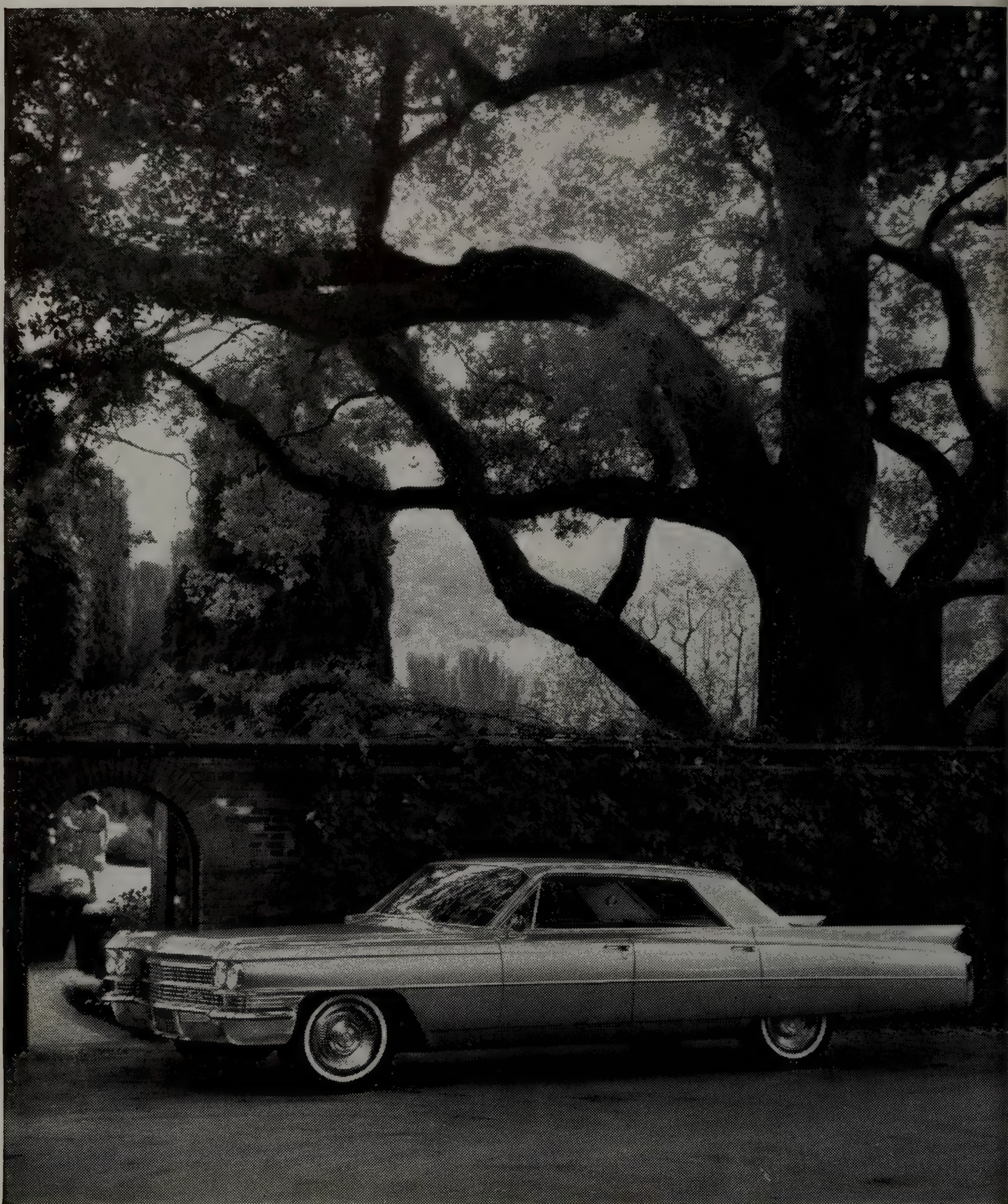
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B O S T O N S Y M P H O N Y O R C H E S T R A

Friday Evening, August 16, at 8:00

RICHARD BURGIN, *Conductor*

STRAVINSKY

†Divertimento, "Le Baiser de la Fée,"
Allegorical Ballet

- I. Sinfonia
- II. Danses Suisses
- III. Scherzo
- IV. Pas de deux
Adagio—Variation—Coda

PROKOFIEV

†Piano Concerto No. 5, in G major, *Op. 55*

- I. Allegro con brio; Tempo meno mosso
- II. Moderato ben accentuato
- III. Toccata: Allegro con fuoco
- IV. Larghetto
- V. Vivo; poco meno mosso; coda

Soloist: LORIN HOLLANDER

I n t e r m i s s i o n

SIBELIUS

Symphony No. 2, in D major, *Op. 43*

- I. Allegretto
- II. Tempo andante ma rubato
- III. Vivacissimo; Lento e suave
- IV. Finale: Allegro moderato

Mr. HOLLANDER plays the Baldwin Piano

† First performance at the Festival concerts

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Program Notes

Friday Evening, August 16

DIVERTIMENTO FROM "LE BAISER DE LA FÉE"
("THE FAIRY'S KISS"), ALLEGORICAL BALLET IN FOUR SCENES
By IGOR FEDOROVITCH STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

Stravinsky, on an introductory page of his score, finds four lines sufficient to give the plot of his ballet: "A Fairy has marked with her mysterious kiss a young man in his childhood. She withdraws him from life on the day of his greatest happiness to possess him and thus preserve this happiness forever. Again she gives him the kiss." But the kiss of the Ice Maiden, the tale of Hans Christian Andersen which was Stravinsky's source, was the dread kiss of frost.

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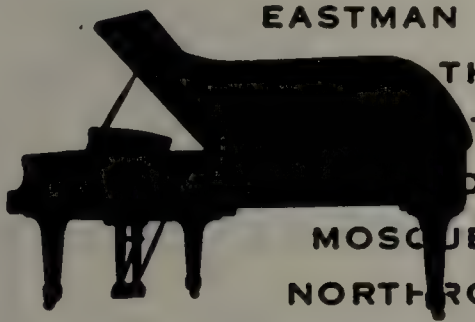

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Stravinsky dedicates the piece "To the muse of Tchaikovsky," and further explains on his score: "I dedicate this ballet to the memory of Pierre Tchaikovsky, identifying his muse with the Fairy, and it is from this fact that the ballet becomes an allegory. His genius has in like degree marked the score with a destined kiss—a mystic influence which bespeaks the whole work of the great artist." Herbert Fleischer further particularized this curious alliance (*Russischer Musik Verlag*, Berlin, 1913): "Stravinsky takes as the basis of the composition the melodies and characteristic turns of expression of Tchaikovsky. He removes the often too sweet and rather feminine meltingness of Tchaikovsky's melos. He recasts the tones of the master, so revered by him, in his own rigid tonal language. Yet the lyrical tenderness of Tchaikovsky's melos is not lost.

"Tchaikovsky's '*Wiegenlied im Sturm*' constitutes the fundamental motive of the ballet. With it, it begins, and with it, it ends. From the succession of Tchaikovskyan melodies that have been drawn upon, of most importance are the Humoresque for piano—used in the splendidly colored material of the second tableau; in the same scene, the melody of the waltz '*Natha*' [from the Piano Suite, *Op.* 51], and the piano piece 'The Peasant Plays the Harmonica' from the Children's Album." There is also an unmistakable allusion to the *Romeo and Juliet* Overture.


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PIANO CONCERTO NO. 5, *Op.* 55

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

In 1933 Prokofiev had returned to Soviet Russia after having lived in the West with only occasional visits to his native country since his departure in 1918. The Fifth Piano Concerto, together with the Fourth Concerto for Left Hand Only (a commissioned work only lately published) were his last works in this form and among the last he composed before his return. The Fifth Concerto he played frequently on tour in Europe and America, including Boston on December 30, 1932. The composer remarks in his autobiography that "more than ten years had passed since I had written a piano concerto. Since then my conception of the treatment of this form had changed somewhat. Some new ideas had occurred to me (a passage running across the entire keyboard with the left hand overtaking the right; chords in the piano and orchestra interrupting one another, etc.), and finally, I had accumulated a good number of vigorous major themes in my notebook. I had not intended the concerto to be difficult and at first had even contemplated calling it 'Music for Piano with Orchestra' partly to avoid confusing the concerto numberings. But in the end it turned out to be complicated, as indeed was the case with a good many other compositions of this period. What was the explanation? In my desire for simplicity I was hampered by the fear of repeating old formulas, of reverting to the 'old simplicity,' which is something all modern composers seek to avoid. I searched for a 'new simplicity' only to discover that the new simplicity with its novel forms and, chiefly, the new tonal structure was not understood. The fact that here and there my efforts to

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write simply were not successful is beside the point. I did not give up hoping that the bulk of my music would in time prove to be quite simple when the ear grew accustomed to the new melodies, that is when these melodies would become the accepted idiom."

It is evident that Prokofiev was then undergoing a period of self-questioning. In Russia the newly formed Union of Soviet Composers was bringing up for new consideration the proper æsthetic approach. Prokofiev had obviously been influenced by the reaction of western audiences while composing this concerto for concert use, and yet his independent spirit disapproved of catering to the public taste. He said as much in an interview given in Moscow at the time when he stated that "the usual idea of a composer is a madman who composes things that are incomprehensible to his own generation. He discovers a certain logic as yet unknown to others and therefore these others cannot follow him. Only after some time has passed will the courses he has charted, if correct, become understandable to everyone else." Nestyev, Prokofiev's biographer, quotes this remark as "obviously incorrect" which is not surprising from the writer who is pledged to the Soviet point of view. Then and later Prokofiev was not in accord with the attitude that music should be directly understood by the masses. He still maintained "As I see it, music and politics are mutually antagonistic," a stand which he was later forced flatly to retract.

The Fifth Concerto was not well accepted in Russia, and here again



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Nestyev echoes the general expectations when he accuses parts of this concerto of "sheer virtuosity." This he applies especially to the toccata which he dismisses as "precipitate" and to other parts which betray "piano acrobatics." Nevertheless "there are a few episodes of bright lyricism" such as "the gavotte-like theme of the second movement, the lullaby theme of the fourth movement and the beginning of the finale."

SYMPHONY NO. 2, IN D MAJOR, *Op. 43*

By JEAN SIBELIUS

Born in Tavastehus, Finland, December 8, 1865; died in Jarvenpaa, September 20, 1957

Sibelius begins his Second Symphony (of 1902) with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six-bar melody for the woodwinds, a theme given out by the bassoons, another of marked and significant accent for the violins, and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

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The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. An oratorical, motto-like theme, launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6/8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. The structure of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

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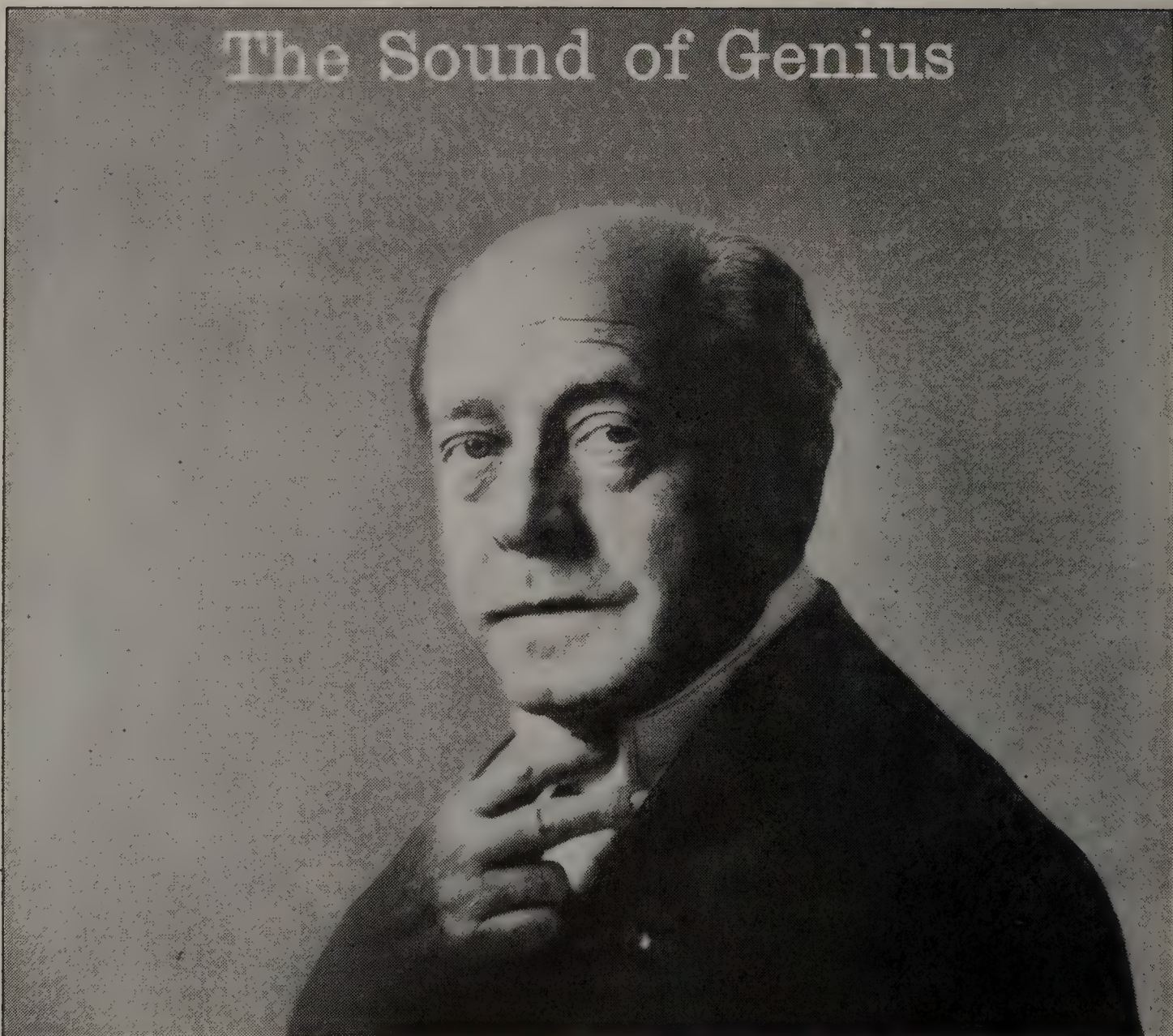
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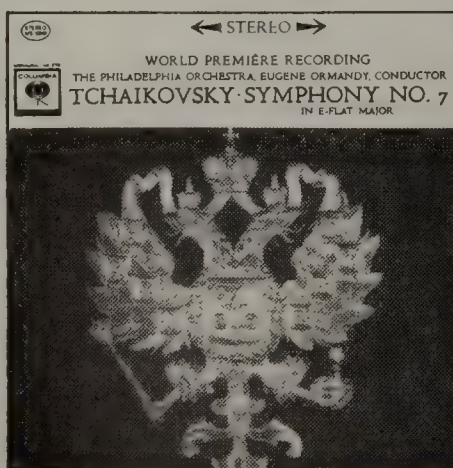
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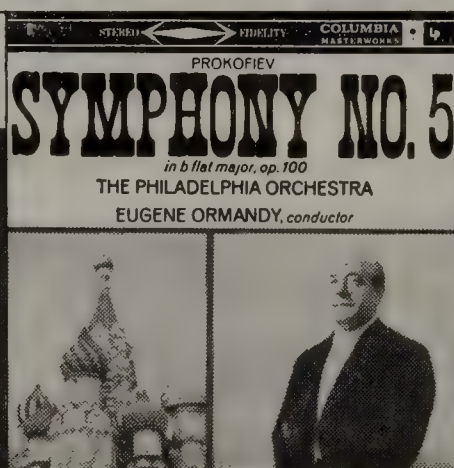


Eugene Ormandy and The Philadelphia Orchestra

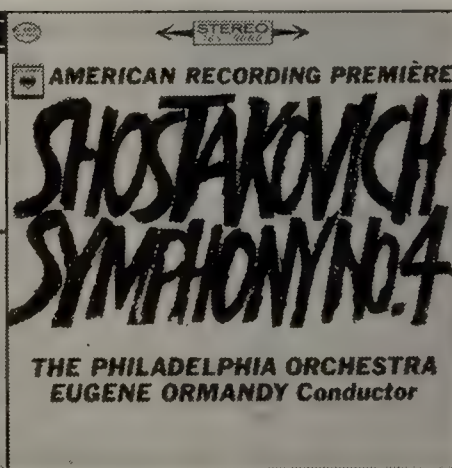
Eugene Ormandy has said that his career began "when I was born in New York City at the age of 22." It was then that he put aside his promising future as a violinist and stepped up to the conductor's podium. But the influence of that first love is reflected in the uniquely opulent sound of The Philadelphia Orchestra which, under Ormandy's firm but affectionate guidance, ranks as one of the world's truly great ensembles.



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Saturday Evening, August 17, at 8:00

EUGENE ORMANDY, *Conductor*

BRAHMS

Variations on a Theme of Haydn, *Op. 56a*

BEETHOVEN

*Symphony No. 8, in F major, *Op. 93*

- I. Allegro vivace e con brio
- II. Allegretto scherzando
- III. Tempo di menuetto
- IV. Allegro vivace

Intermission

PROKOFIEV

Symphony No. 5, *Op. 100*

- I. Andante
- II. Allegro moderato
- III. Adagio
- IV. Allegro giocoso

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Saturday Evening, August 17

VARIATIONS ON A THEME OF HAYDN, *Op. 56a*

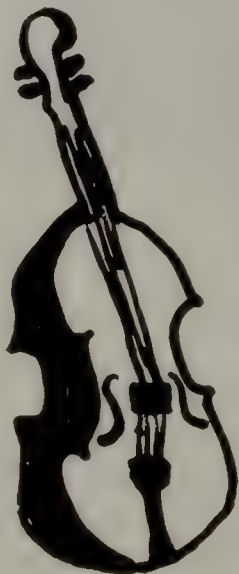
By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

In the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked, "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook and three years later made it familiar to the world at large in his set of variations.*

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends

* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the *Saturday Review of Literature* (August 25, 1951). The six "*Littauer Divertimenti*" are in the *Gymnasialbibliothek* in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.



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and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony—a form which he had finely mastered in his extreme youth as composer for the piano—the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn*, could not but be apparent even to its first audiences.

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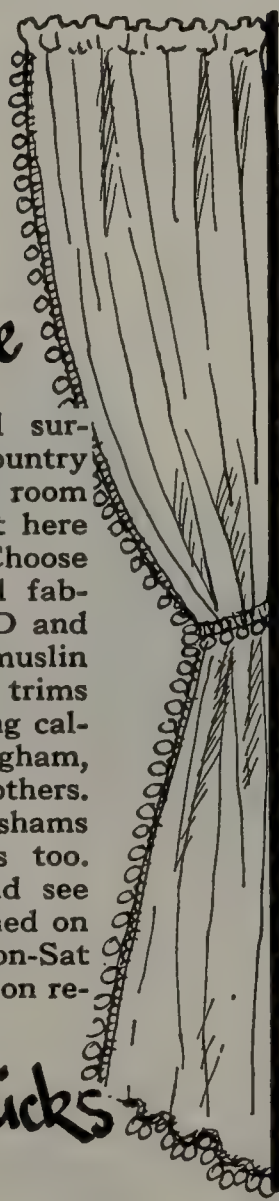
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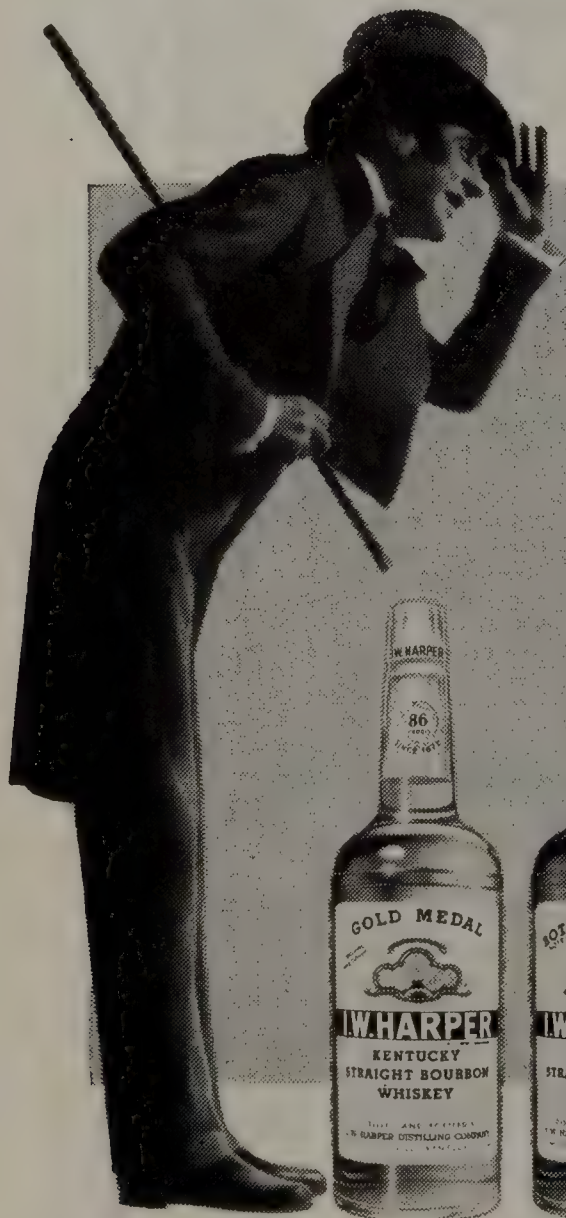
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SYMPHONY NO. 8, IN F MAJOR, *Op. 93*

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Beethoven completed his Eighth Symphony, according to the inscription on the autograph score, at Linz, October, 1812. It followed upon the Seventh by about four months—a remarkably short time for Beethoven. Four years had intervened between the Sixth Symphony and the Seventh, and a still greater period, a full decade, was to elapse before the composer of the Eighth Symphony would turn definitely to his Ninth. The Seventh and Eighth, then, were a sort of pair, complementing each other: the mating of exuberant, released energy with a refined, an unassuming distillation of that same exuberance. Professor Tovey divines in the Beethoven of the Eighth “the unique sense of power which fires a man when he finds himself fit for a delicate task just after he has triumphed in a colossal one.” Wagner thus compared the two works: “Nowhere is there greater frankness, or freer power than in the Symphony in A. It is a mad outburst of superhuman energy, with no other object than the pleasure of unloosing it like a river overflowing its banks and flooding the surrounding country. In the Eighth Symphony the power is not so sublime, though it is still more strange and characteristic of the man,



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mingling tragedy with force and a Herculean vigor with the games and caprices of a child." Beethoven was never more "unbuttoned" ("*aufgeknöpft*") than in these two symphonies. In the Seventh his mood of abandon sought a grander, more expansive outlet. In the Eighth, turning from his "intoxication" of the spirit, he bent his attention upon more reposeful beauties of his art, concentrating upon its detail, while subjecting it still to his whimsical mood.

SYMPHONY NO. 5, *Op.* 100

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

Prokofiev composed his Fifth Symphony in the summer of 1944. It had its first performance in Moscow on January 13, 1945, when the composer conducted. The symphony had its first American performance by the Boston Symphony Orchestra, November 9, 1945.

Prokofiev composed his First ("Classical") Symphony in 1916-1917 and his Fourth (*Op.* 47) in 1929, dedicating it to this Orchestra on its fiftieth anniversary. It was after fifteen years of much music in other forms that he composed another. Robert Magidoff, writing from Moscow to the *New York Times* (March 25, 1945), described the Fifth Symphony. Prokofiev told the writer that he had been working upon this Symphony "for several years, gathering themes for it in a special notebook. I always work that way, and probably that is why I write so fast. The entire score of the

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Fifth was written in one month in the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, *Ivan the Terrible*."

"The Fifth Symphony," wrote Magidoff, "unlike Prokofiev's first four, makes one recall Mahler's words: 'To write a symphony means to me to create a whole world.' Although the Fifth is pure music and Prokofiev insists it is without program, he himself said, 'It is a symphony about the spirit of man.'"

It can be said of the symphony in general that the broad constructive scheme of the four movements is traditional, the detailed treatment subjective and daring.

The opening movement, Andante, is built on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is an impressive coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a staccato accompaniment, 4/4. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unremitting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in 3/4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At

(Continued on page 22)

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PROKOFIEV

"Classical" Symphony, *Op. 25*

- I. Allegro
- II. Larghetto
- III. Gavotte
- IV. Finale

BARBER

†Piano Concerto

- I. Allegro appassionato
- II. Canzona
- III. Allegro molto

Soloist: JOHN BROWNING

I n t e r m i s s i o n

SCHUBERT

Symphony in C major (Posthumous)

- I. Andante; Allegro ma non troppo
 - II. Andante con moto
 - III. Scherzo
 - IV. Finale
-

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(Continued from page 18)

the close the rhythm becomes more incisive and intense. The slow movement, Adagio, 3/4 (9/8), has, like the scherzo, a persistent accompaniment figure. It opens with a melody set forth espressivo by the wood winds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The finale opens Allegro giocoso, and after a brief tranquil (and reminiscent) passage for the divided cellos and basses gives its light, rondo-like theme. There is a quasi-gaiety in the development, but, as throughout the Symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance—as at the end.



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Sunday Afternoon, August 18

"CLASSICAL" SYMPHONY, Op. 25

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

Written in 1916-17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the "*Symphonie Classique*" as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

Prokofiev gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise—so much so that the four movements occupy no more than eleven minutes—about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitula-



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tion and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo*, a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofiev departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forebears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.

. . .

Nicolas Slonimsky has this opinion of the composer's motivation:

"When Prokofiev decided to write a symphony, his First, he chose the classical idiom, partly to prove that he knew his metier, partly to tease his detractors, but mostly out of desire to renovate, not to imitate, the classical form. Accordingly, he affixed the subtitle, "Classical," to his Symphony No. 1, op. 25. He wrote it in 1916-1917, fateful years for Russia, and conducted it for the first time at a concert in Petrograd—at that time a desolate, famine-stricken city—on April 21, 1918. Shortly afterwards he left Petrograd and Russia, arriving in America by the route of the Pacific Ocean, and then going to Europe.

"The Classical Symphony in D major has an unmistakable something



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which is the essence of Prokofiev. There is no difficulty for Prokofiev to write in the classical style, if classicism means tonality, definite metrical structure and strong sense of form. Even the waggishness of Prokofiev's humor is classical, in the manner of Mozart and Haydn, rather than romantic à la Schumann. Prokofiev is a believer in architectonic construction, and is strongly anti-impressionist. It would be unnatural for Debussy to write a Classical Symphony, but for Prokofiev it was almost inevitable that he should have written one. It seems gratuitous, therefore, to suggest that he consciously tried to imitate Mozart, or any other model. For the Classical Symphony is not an imitation, but an augmentation, an enhancement of a style that is flexibly classical rather than stagnantly academic."

PIANO CONCERTO

By SAMUEL BARBER

Born in West Chester, Pennsylvania, March 9, 1910

This Concerto had its first performance when the Boston Symphony Orchestra gave its initial concert in the new Philharmonic Hall on September 24 last. John Browning was the soloist then and later in Boston.

The score was commissioned by G. Schirmer, Inc. in celebration of their one hundredth anniversary.

The Concerto begins with a solo for piano in recitative style in which three themes or figures are announced, the first declamatory, the second and third rhythmic. The orchestra interrupts, *più mosso*, to sing the impassioned main theme, not before stated. All this material is now embroidered more quietly and occasionally whimsically by piano and orchestra until the tempo slackens (*doppio meno mosso*) and the oboe introduces a second lyric section. A development along symphonic lines leads to a cadenza for soloist, and a recapitulation with fortissimo ending.

The second movement ("Canzona") is song-like in character, the flute being a principal soloist. The piano enters with the same material which

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is subsequently sung by muted strings, to the accompaniment of piano figurations.

The last movement (allegro molto in 5/8) after several fortissimo repeated chords by the orchestra, plunges headlong into an ostinato bass figure for piano, over which several themes are tossed. There are two contrasting sections (one "un pochettino meno," for clarinet solo, and one for three flutes, muted trombones and harp, "con grazia") where the fast tempo relents: but the ostinato figure keeps insistently reappearing, mostly by the piano protagonist, and the 5/8 meter is never changed.

SYMPHONY IN C MAJOR (POSTHUMOUS)*

By FRANZ SCHUBERT

Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

It was 124 years ago that this Symphony was resurrected and performed in Leipzig for the first time, eleven years having elapsed since the composition of the symphony and the death of its composer.

Schubert turned out six symphonies in his earlier composing years, from the time that as a pupil of sixteen at the Konvikt (the school of the imperial

* Schubert's posthumous Symphony in C major has been variously numbered. After the accepted six there were two more — this one and the "Unfinished" Symphony. Since the great C major Symphony was composed last, it has been called No. 8; since it was discovered before the "Unfinished" it has been called by others No. 7. By the inclusion of sketches for symphonies in D and in E minor-major, it has been numbered "9" and "10." The cautious chronicler avoids argument and gives it no number.

A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found. There are no grounds for considering the Piano Duo in C major as a draft for this Symphony. Maurice Brown, in his "Critical Biography" of Schubert, summons plausible evidence to show that the "Gastein" was in reality an early sketch for the great C major Symphony.

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choir at Vienna), he filled sheets with ready music for the small school orchestra, in which he was a violinist. Having come of age, the young man turned his musical thoughts away from symphonies, a form which he fulfilled only twice in the remainder of his life. The "Unfinished" Symphony and the Great Symphony in C major he never heard, for they were not performed while he lived.

Schubert had little occasion to write symphonies. There was no adequate symphony orchestra in Vienna. Only once in the last year of his life did he spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarefied lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings and for coming generations unnumbered. In this wise did the Symphony in C major come into being—the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.



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EUGENE ORMANDY, the illustrious conductor of the Philadelphia Orchestra, has appeared as guest conductor with Boston's Orchestra in Boston, and at Tanglewood during the last two seasons.

RICHARD BURGIN, having resigned at the end of last season from his place as Concertmaster after forty-three years, remains the Associate Conductor of this Orchestra.

JOHN BROWNING appeared as a prodigy of ten with the orchestra of Denver, his native city. He studied with Lee Pattison in Los Angeles and later with Rosina Lhevinne at the Juilliard School of Music. He has won several notable awards here and abroad.

LORIN HOLLANDER, whose father was a prominent violinist, began to play the piano at the age of five and studied with Eduard Steuermann at the Juilliard School. He was the soloist when Dello Joio's Fantasy was first performed in Cincinnati and when it was played by The Boston Symphony Orchestra.

OPEN REHEARSALS

The rehearsals by the Boston Symphony Orchestra each Saturday morning at 10:30 o'clock are open to the public. Admission: \$1.50 for adults, \$.50 for children. These open rehearsals will benefit the Orchestra's Pension Fund.

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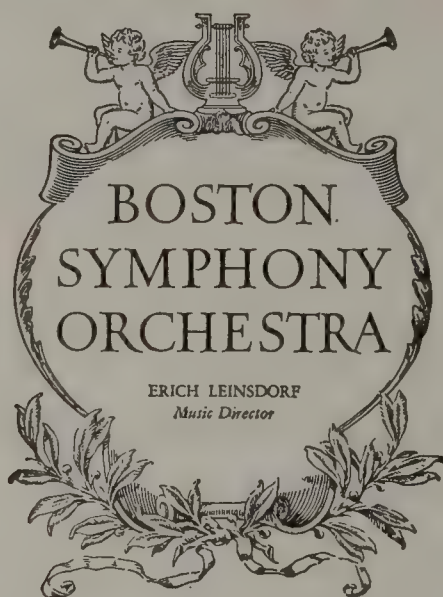
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WEDNESDAY, AUGUST 21, 1963

Order of Events

4:00 - 5:00 p.m.—Chamber Music in the Chamber Music Hall

5:00 - 6:00 p.m.—Tanglewood Choir in the Theatre
Music by Tanglewood Composers in concert in
Chamber Music Hall

6:30 - 7:30 p.m.—Woodwind and Brass Music
Outdoor Supper Concert on the Porch of the Main House

8:00 p.m. Berkshire Music Center Orchestra Concert in the Shed
Conducted by Richard Burgin and the 1963 Winner
of the Koussevitzky Conducting Prize

Admission tickets (all seats unreserved except boxes) — \$2.50; Box Seats — \$5.00

Grounds open for admission at 3 p.m.

REMAINING FESTIVAL CONCERTS

EVENINGS—8:00 P.M.

AFTERNOONS—2:30 P.M.

Friday Evening—August 23..... *Conductor:* ERICH LEINSDORF

Saturday Evening—August 24..... *Conductor:* ERICH LEINSDORF
Soloist: VAN CLIBURN

Sunday Afternoon—August 25..... *Conductor:* ERICH LEINSDORF
Soloist: LILI CHOOKASIAN

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RICHARD BURGIN, *Associate Conductor*

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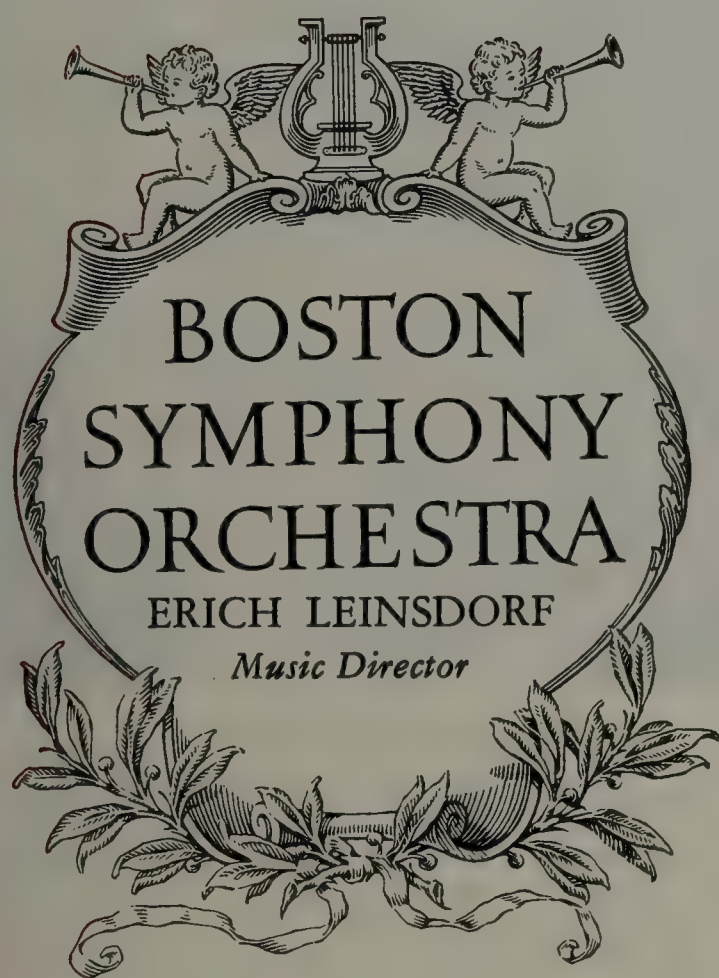
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EIGHTH WEEK

Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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B O S T O N S Y M P H O N Y O R C H E S T R A

Friday Evening, August 23, at 8:00

ERICH LEINSDORF, *Conductor*

WAGNER

†Introduction to Act III, "Lohengrin"

WAGNER

Excerpts from "Parsifal"

Prelude to Act I

†Transformation Scene, Act I

†Prelude to Act II

†Prelude, Good Friday Music, and Finale, Act III

I n t e r m i s s i o n

BEETHOVEN

*Symphony No. 5, in C minor, *Op.* 67

I. Allegro con brio

II. Andante con moto

III. Allegro; Trio

IV. Allegro

†First performance at the Festival concerts

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Program Notes

Friday Evening, August 23

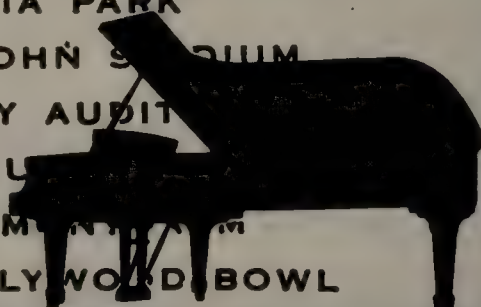
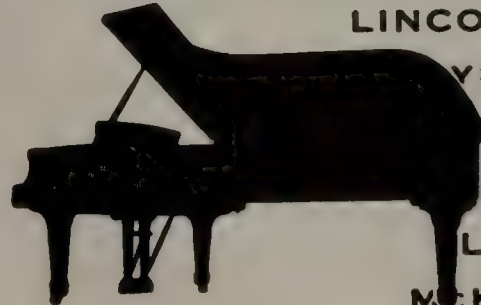
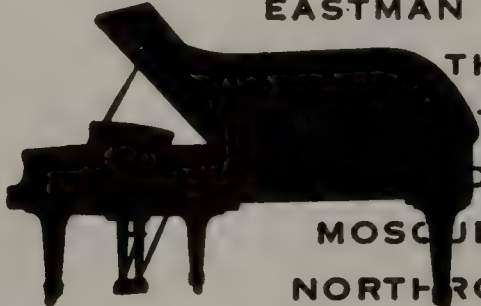
INTRODUCTION TO ACT III, "LOHENGRIN"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

In March of 1848, Wagner put the last touches upon his *Lohengrin*, and in May of that year his political activities resulted in his exile from Germany. He therefore had no direct supervision of the early productions of the work, nor did he hear it until May 15, 1861, in Vienna, following his pardon and return. *Lohengrin* had its first performance through the ministering zeal of his friend Liszt on August 28, 1850, with such forces, scarcely adequate, as the court at Weimar permitted. It found favor, and after a few years of managerial hesitation, went the rounds of the principal opera houses of Germany and Austria.

The introduction to the Third Act is a joyful celebration of the marriage of Lohengrin and Elsa. The brilliant music is to lead into the wedding chorus as the curtain rises.



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EXCERPTS FROM "PARSIFAL"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

The libretto for "Parsifal" was completed in 1877, the first draft of the score in the spring of 1879, and the full orchestration in January 1882. The first performance was at Bayreuth, July 26, 1882, but the Prelude was performed in December 1878.

Prelude

The prelude is the preparation to enter the sacred boundaries of Montsalvat, upon a mountain of medieval Spain, where a group of Knights are sworn to the keeping of the Holy Grail. Wagner, drafting an explanation of the prelude for a performance before King Ludwig II of Bavaria at Munich in 1880, gave it a triple heading: "Love—Faith: Hope?" The theme of "Love" is the mystic music of the Eucharist, repeated over extended arpeggios. It is linked with the liturgic "Dresden Amen," a cadence of ascending sixths. The theme of Faith appears as a stately and sonorous asseveration from the brass choirs. The development of the motive of the Eucharist gives poignant

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intimation of the agony of Amfortas. The mood is unresolved; it was with special intent that the composer wrote a question mark after the title "Hope."

Transformation Scene (Act I)

Gurnemanz, a Knight of the Grail, leads the wanderer Parsifal to the Temple where the Knights are about to hold one of their mystical Love Feasts. He secretly hopes that Parsifal may be the destined "guileless fool" (*"Der reine Tor"*), who alone can redeem the suffering Amfortas from his wound by touching him with the lance that inflicted it. While they seem to walk toward the holy Temple, the scene changes:

"The forest disappears; a door opens in rocky cliffs and conceals the two. They are then seen again in sloping passages which they appear to ascend. Long-sustained trombone notes softly swell; approaching peals of bells are heard.* At last they arrive at a mighty hall, which loses itself overhead in a high vaulted dome, whence the only light streams down. From the heights above the dome comes the increasing sound of chimes."

* The four deep bell notes in the grail scenes of Parsifal (C, G, A, E) are too low to have been produced by actual bells. The sounds were simulated at Bayreuth by a string instrument contrived for the purpose (*"Parsifal Klavier Instrument"*) and reinforced by gongs and a bass tuba. Elsewhere (notably at the Metropolitan Opera House in New York) metal plates are used. A bell large enough to encompass the lowest note has never been cast. If it were it would weigh 600 tons, and when sounded would overpower the orchestra. This information has been furnished by the firm of Schulmerich Carillons, Inc. of Sellersville, Pennsylvania, which has met the problem by making for this Orchestra a set of electronic instruments which are struck by electro-magnets. Faint tones are amplified at will to the desired sonority.

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Commissioned work by Jean Papineau-Couture / Conductor: Wilfrid PELLETIER / Beethoven's IXth Symphony / Conductor: Zubin MEHTA

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SEPTEMBER 23rd

Verdi: OTELLO / Conductor: Zubin MEHTA

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SEPTEMBER 30th

Verdi: OTELLO

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Boston Symphony Orchestra / Erich LEINSDORF

OCTOBER 2nd

Donizetti: LUCIA DI LAMMERMOOR

Conductor: Richard BONYNGE

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OCTOBER 3rd

Les Grands Ballets Canadiens

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OCTOBER 4th

Donizetti: LUCIA DI LAMMERMOOR

OCTOBER 5th

Verdi: REQUIEM

Montreal Symphony Orchestra /

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for further details write to La Place des Arts, Montréal 18, Canada.

Prelude to Act II

The Prelude is based upon the motives of Klingsor, the wicked magician who has turned against the Knights, and of Kundry, who is in his power.

Prelude, Good Friday Spell and Finale, Act III

The excerpts from the Third Act include the brief Prelude, the Good Friday Spell which leads into the final scene. This is the second transformation scene. It is the celebration of the Eucharist, where Parsifal redeems Amfortas by healing his wound. The choral portion is omitted in this closing scene.

SYMPHONY NO. 5, IN C MINOR, *Op. 67*

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven directing. The parts were published in April, 1809, and the score in March, 1826. The dedication is to Prince von Lobkowitz and Count Rasumovsky.

This symphony is the most striking manifestation of the impassioned, the eruptive Beethoven. It sent the romancers at once searching for causes, for explanations, and they have never ceased. Much stock has been placed in the



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stories that Beethoven once remarked of his first theme: "Thus fate knocks at the door" [Schindler], and that the notes were suggested to him by the call of the goldfinch [Ries]. Even though these two men may for once have remembered accurately and spoken truly (which in itself is assuming a good deal), the two incidents prove no more than that, in the first case, the completed symphony possibly suggested to its maker, in a passing conversational fancy, the idea of Fate knocking at the door; in the second case, his musical thought may have seized upon a chance interval, and according to a way he had, developed it into something entirely different. An accidental phrase or rhythm was constantly taking musical shape in his imagination—a domain where all things became pure music, where visual images somehow did not belong.

Some writers would not agree with this. Grove, for example, assumed that Beethoven must have had a "personal purpose or idea" in mind when he put this stormy music to paper. "It is impossible," wrote Grove, "to resist a strong feeling of regret that in this and others of his symphonies Beethoven did not give us a clue to his intentions." That regret did not curb Sir George in the exercise of free speculation. Since the Symphony occupied its maker principally from 1805 till the end of 1807, and since 1806, the year of the Fourth Symphony, was also the time when Beethoven became secretly engaged to Theresa von Brunswick, there was nothing more natural than to look for signs of that touching friendship in both symphonies. Grove believed without question that Theresa was the "*Unsterbliche Geliebte*."*

Berlioz, whose musicianly understanding of Beethoven's symphonies must sometimes be discerned through a thicket of verbiage, sees here "the terrible

* A theory since disproved.

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rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt." Imaginative embroidery reaches its height when Berlioz is reminded by the trio in the scherzo of a "gay and frolicsome elephant" (*"les ébats d'un éléphant en gaieté"*). One turns with a certain relief to the thought that Beethoven was probably conscious of tones and nothing else as this tonal revolution transpired and became articulate. It would seem entirely possible that he had no personal encounter in mind, no scheme for the disruption of musical law and order. As Edouard Herriot has said, in his "Life and Times of Beethoven," he proceeded "without a calculated theory, without a scholastic formula, but in an altogether simple manner, because in so ample a work, master over all his resources, he applied himself once more with a native ingenuousness." The music, too, may be profitably approached with a similar ingenuousness, free of inward probings.



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Saturday Evening, August 24, at 8:00

ERICH LEINSDORF, *Conductor*

PROKOFIEV

†Overture to "The Duenna"

PROKOFIEV

Symphony No. 6, in E-flat minor, *Op.* 111

- I. Allegro moderato
- II. Largo
- III. Vivace

I n t e r m i s s i o n

BRAHMS

*Piano Concerto No. 2, in B-flat major, *Op.* 83

- I. Allegro non troppo
- II. Allegro appassionato
- III. Andante
- IV. Allegretto grazioso

Soloist: VAN CLIBURN

Mr. CLIBURN plays the Steinway Piano

† First performance at the Festival concerts

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Saturday Evening, August 24

OVERTURE TO "THE DUENNA," COMIC OPERA

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

The field of opera was with Prokofiev a persisting ambition, but only once did he choose a subject with realistic characters in the comic vein. He then turned away from Russian theatrical literature and hit upon the text of a comic opera from eighteenth-century England. Sheridan's *The Duenna* was no comedy of English manners for its characters were nominally Spanish—what appealed to Prokofiev were the lively, though traditional, farcical situations, and the convenient plan which permitted frequent solo airs, duets and trio numbers. The not unfamiliar plot concerns the typical buffo father who insists that his daughter Louisa marry a rich but aged suitor, and give up her younger, handsomer but poorer lover. Louisa's governess, the titular duenna, proves herself a true protectress by impersonating her charge and so receiving the suitor when he comes to propose to Louisa, whom he has never seen. The ruse works and the governess is content, for she has an eye on his wealth.



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The opera has been called in Russia "*The Betrothal in a Monastery*" and likewise "*The Double Elopement*," titles referring to the last scene but one, which is rather ribald and anti-clerical, and which accomplishes a double pairing of lovers.

This, Sheridan's only attempt at a libretto, had in England been provided with six musical numbers by Thomas Linley, who was Sheridan's father-in-law.* *The Duenna* cultivated popular airs in the manner of *The Beggar's Opera* a half-century earlier. Needless to say, it has not stood the test of years in the way of that saltier piece.

Prokofiev took what he needed from Sheridan's verbose spoken text, and put it into recitative, while his wife, the writer Mira Mendelson, provided the Russian versification for the arias. The opera, in four acts and nine scenes, was composed in 1940. Its production was delayed by the advent of the war, during which time Prokofiev became engrossed in such more serious subjects as *War and Peace*. "*The Duenna*" was first produced in Leningrad on November 3, 1946.

* It was his son, Thomas Linley, Jr., who became Mozart's close companion in Vienna when the two were lads. They were the same age and were both precocious. Linley lost his life by drowning at the age of twenty-two.

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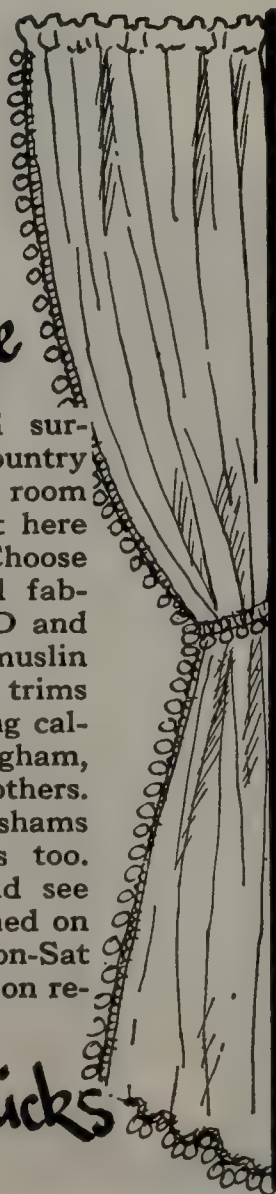
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SYMPHONY NO. 6, IN E-FLAT MINOR, *Op.* 111

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

Prokofiev began his Sixth Symphony in 1945 and completed it in 1947. It was principally written in the "Composer's House" near Ivanovo in the summer of 1945.

The first movement divulges, after a heavy descending scale of short notes, the predominating theme in a rhythmic 6/8 yielding to two episodes and followed by an andante molto 4/4 with a somber second theme colored by the English horn. The 6/8 theme furnishes the greater part of development with a brief recurrence of the andante subject before the close. The largo is broad, full, and melodic, trombone chords introducing a middle section with a melody from the bassoons and cellos. Leopold Stokowski, when he gave this symphony its first performance in America, remarked of the slow movement in the New York Philharmonic program notes: "The harmonies and texture are extremely complex—I think this part will need several hearings to be fully understood." The finale has some suggestion of a scherzo as the voices of the woodwinds are heard successively over a lively rhythmic figure in the strings. The bassoon and tuba lead another theme far into the bass. The first theme returns and carries through to the end, save for an



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interruption in which the principal theme of the first movement, in 6/8, brings back its dark shadow.

It was on February 11, 1948, four months after the first performance of the new Symphony, then received in critical silence and soon shelved so far as Russia was concerned, that a resolution was pronounced by the Central Committee of the Communist Party condemning the foremost composers of Russia, including Prokofiev, Shostakovitch, Khatchaturian, Miaskovsky (since deceased), Muradeli, Popov and Shebalin. These were accused of "confusing and neuropathic combinations which turn music into cacophony and a chaotic accumulation of sounds." In them there deplorably survived "a bourgeois ideology fed by the influence of contemporary, decadent Western European and American music. . . . Many Soviet composers, in pursuit of falsely conceived innovation, have lost contact with the demands and the artistic taste of the Soviet people, have shut themselves off in a narrow circle of specialists and musical gourmands, have lowered the high social rôle of music and narrowed its meaning, limiting it to a satisfaction of the distorted tastes of æsthetic individualists."

It can be imagined how Prokofiev, remembered from his visit to Boston in 1938 as a serious and uncompromising artist, would be affected by advice from those who knew less than himself on how to compose. How he really felt about this political jargon may never be known. It was reported by Lieutenant-General Walter Bedell Smith:* "At the session where the matter was discussed, Prokofiev, I was told, kept his back turned while Shvernik and Zhdanov talked, and when reprimanded for his inattention, said bitterly, 'Oh,

* "My Three Years in Moscow," *New York Times*, November 25, 1949.

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I know it all already,' adding in a loud aside to Shostakovitch: 'What do ministers know of music? That is the business of composers.' "

This retort, if the story is true, was more than courageous—it could have been suicidal. The subsequent written confession of the once proud artist must have been made when no alternative faced him but extinction: "I know that the party is right, that the party wishes me well, and that I must search for and find creative paths which lead me to Soviet realistic popular art." That the tactless Prokofiev could have made many enemies among his lesser and envious colleagues in Soviet Russia is understandable. But he is completely unrecognizable as a humble penitent who meekly recants, disavows all he has composed, and looks for advice from the musically ignorant. Nicolas Nabokov gives perhaps the most informed picture to be found this side of the "iron curtain" of this extraordinary situation.

I. V. Nestyev points out that "the composer considered dedicating this Symphony to the memory of Beethoven. It bears the same opus number (111) as Beethoven's last Piano Sonata, which was a great favorite of Prokofiev's. Of course, what he had in mind was not the chance symbolism of the numbers, but rather a desire to carry on the tradition of lofty intellectualism and profound tragedy that characterized Beethoven's later works." In calling the Symphony tragic, Nestyev has in mind the first movement in particular.

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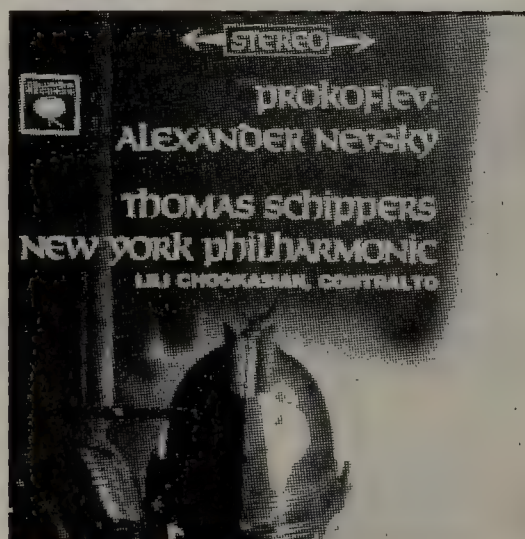
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Sunday Afternoon, August 25, at 2:30

ERICH LEINSDORF, *Conductor*

PROKOFIEV †“Alexander Nevsky,” Cantata for Chorus
and Orchestra, with Mezzo-Soprano, *Op.* 78

- I. Russia under the Mongolian Yoke
- II. Song about Alexander Nevsky
- III. The Crusaders in Pskov
- IV. Arise, Ye Russian People
- V. The Battle on the Ice
- VI. Field of the Dead
- VII. Alexander's Entrance into Pskov

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TCHAIKOVSKY Symphony No. 5, in E minor, *Op.* 64

- I. Andante; Allegro con anima
- II. Andante cantabile con alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso; Allegro vivace

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By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

Composed in 1881, the concerto had its first performance at Budapest, November 9 of that year, with Brahms as soloist.

To Brahms, the making of a piano concerto was a serious matter. Twenty-two years had passed since his First, in D minor, had been introduced. Another one would have been eminently serviceable to him on his many concert tours as pianist, particularly since the First, after its original fiasco, had never been received by the public with open arms, even in the more devoted "Brahms" towns. But the Brahms who had firmly established his fame with the First and Second Symphonies approached again the vexed problem of a piano concerto—entirely without haste.

It was in April 1878, during Brahms' first journey in Italy, that, according to the testimony of his companion, Billroth, the concerto first began to take shape in his mind. Brahms, so Billroth tells us, completely succumbed to the



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Italian spring, visited Rome, Naples, Sicily, and was "charmed with everything." Returning in May to Pörtlach, the lovely spot on the Carinthian Wörther See which also gave birth to two scores of special melodic abundance—the Symphony in D major and the Violin Concerto, Brahms put his sketches upon paper. Three years later, the spring once more called Brahms to Italy. He returned to his beloved haunts and sought new ones in Venice, Florence, Pisa, Siena, Orvieto, Rome, and again Naples and Sicily. He returned to Vienna on May 7 (his forty-eighth birthday), and on May 22 sought refuge at the villa of Mme. Heingartner in Pressbaum near by, presumably for the completion of two scores: a setting of Schiller's "Nänie," and the Concerto. It was on July 7 that he quietly told his intimately favored Elisabet that he had a concerto for her to see.

Sunday Afternoon, August 25

"ALEXANDER NEVSKY," CANTATA, *Op. 78*

By SERGE PROKOFIEV

Born in Sontzovka, April 23, 1891; died in Moscow, March 5, 1953

If music is to be evaluated by its ability to survive the moment, there is not much to be said for what the films have brought forth. Composers who have resided in the Hollywood area, such as Schoenberg or Stravinsky, have rejected handsome offers with the realization that the producers wanted to buy their names for decorative purposes and would have been uneasy if the composers had captured the conscious attention of the audience rather than supplied an emotive undercurrent to the action on the screen.



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Prokofiev in Russia entered upon this often debased realm through his strong impulse to reach vital interaction between the visual and the tonal image. This impulse was as successful in his film music as it had been and continued to be in his stage music, his ballets and operas. His incidental music to *Lieutenant Kije* was vivid enough to survive the film. The same may be said of his music for *Alexander Nevsky*. The first of these two scores he worked into a concert suite, the second into what was to be published as a "Cantata." He had composed *Lieutenant Kije* in 1935. It was in 1939 that he was drawn by the adventurous artistry of Sergei Eisenstein into a more thoroughgoing, a more deep-seated collaboration. *Alexander Nevsky* has not suffered the fate of most films, nor has it been quite relegated to the archives. In concert form the score has become a sort of classic. Only the second collaboration with Eisenstein, *Ivan the Terrible*, of 1946, had a less fortunate outcome. Prokofiev contemplated but never completed a concert version of this score.

In 1939, the imminent invasion of Russian soil by German hordes, even though a subject which went as far back as the thirteenth century, had again become a subject as immediate, as vital, as if seven centuries had not intervened. Legendary history tells of the defense of Novgorod by the Russian peoples in 1242 against invasion by Knights of the Teutonic Order. Prince Alexander Nevsky rallied and led his people against them, assembling and inspiring a large army. The encounter was on the frozen waters of Lake Chud. The climax of the film shows the fury of the battle, when battalions clashed with spears and axes against the opposing armor. The invaders were defeated as the ice broke under the weight of their horses.

The music opens with a slow orchestral introduction establishing the

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mood of the whole with the composer's sombre color effect of low bass against high treble. The second movement (lento) with a song of faith in Russian valor is sung by the male chorus, the tenors sometimes doubled (as elsewhere) by the altos.

"They who march on Russia shall be put to death.
Rise against the foe, Russian land, arise!
Rise to arms, arise, great town of Novgorod."

The third movement depicts the invasion by the German host. The music is heavy and menacing as the crusaders, indomitable invaders, sing a chant in Latin:

"Peregrinus expectavi, pedes meos, in cymbalis est.
Vincant arma crucifera! Hostes pereat!"*

In contrast to these threatening measures is the inspiring song of the Russian people, more lightly scored: "Arise to arms, ye Russian folk . . . defend our fair, our native land."

The longest movement is the battle on the ice. It begins adagio in a mysterious pianissimo with a weird figure for the divided violins against punctuation by the cellos, in staccato and ponticello. A light rhythm of advance is established, and over it is heard the Latin battle chant. The rhythm is accelerated to suggest a fast trot as the enemy moves to encounter the defending Russians. After this long rhythmic impulsion and the furious conflict, the music spreads to the calm aftermath of battle. The sixth movement shows the field of the dead. The mezzo soprano sings an aria of the

* The second line, "May the crusading arms conquer; may the enemy perish," seems as applicable to the situation as the first is obscure.

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sweetheart who searches the field strewn with bodies to find her wounded suitor, who has won her consent by his bravery. The closing movement is a patriotic hymn by the full chorus alternating with passages of triumph by the orchestra.

FIFTH SYMPHONY IN E MINOR, *Op.* 64

By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840;
died in St. Petersburg, November 6, 1893

Completed in August of 1888, Tchaikovsky's Fifth Symphony was first performed at St. Petersburg on November 17 under the composer's direction.

Tchaikovsky's slight opinion of his Fifth Symphony as compared to his ardent belief in his Fourth and Sixth is a curious fact, coming as it did from the incorrigible self-analyst who had so much to say to his intimate friends about his doubts and beliefs as to the progress of his music. He never hesitated to tell, for example, when he was composing from the urge to compose and when he was forcing himself to do it; when he was writing "to order," and when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The *Manfred* Symphony he "hated," and considered destroying all but the opening movement. The two of his operas which he always defended have proved to be the principal survivors—*Eugene Onegin* and *Pique Dame*. The former he staunchly

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believed in, despite its early failures. But the "1812" Overture was an occasional piece for which he always felt it necessary to apologize, and his Ballet *Nutcracker* never had a warm word from its composer. He always looked upon it as an uncongenial subject, an annoying commission.

As for the Fifth Symphony, Tchaikovsky seems to have been skeptical about it from the start. "To speak frankly," he wrote to Modeste in May, "I feel as yet no impulse for creative work. What does this mean? Have I written myself out?*" No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony." To Mme. von Meck, a month later—"Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old and past composing, I shall spend the whole of my time in growing flowers. My age—although I am not very old [he was forty-eight]—begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." Three weeks later he reports briefly that he has "finished the Symphony."

* Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form which had had more than a "succès d'estime." The operas *Mazeppa* and *The Enchantress* had fallen far short of his expectations. In the program symphony, "Manfred," he had never fully believed. Of the orchestral suites, only the third had had a pronounced success.

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VAN CLIBURN was born in Shreveport, Louisiana in 1934, and grew up in Texas. With his mother as teacher, he became a child prodigy. He went to New York in 1961 to study with Rosina Lhevinne at the Juilliard School. As a concert pianist he won several awards, including that of the Edgar M. Leventritt Foundation. It was in 1957 that he took the first prize at the Tchaikovsky International Piano Competition in Moscow.

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5 Friday Evenings, Oct. 25–April 3

BROOKLYN
ACADEMY OF MUSIC

5 Thursday Evenings, Oct. 24–April 2
(For season tickets address: Brooklyn Academy of Music,
30 Lafayette Avenue, Brooklyn, New York)

PROVIDENCE
VETERANS MEMORIAL
AUDITORIUM

5 Tuesday Evenings, Oct. 29–March 17

Two concerts will be given in Carnegie Hall, New York. There will also be concerts in Montreal, South Hadley, New Haven (2), Storrs, New London, Baltimore, Philadelphia, Hartford, Bridgeport, Washington (2), Northampton, Concord (N. H.), Springfield (Mass.).

SUMMER CONCERTS

BOSTON

SYMPHONY HALL
BOSTON POPS ORCHESTRA
Concerts through May and June

CHARLES RIVER ESPLANADE
FREE OPEN AIR CONCERTS
Three weeks in July

ARTHUR FIEDLER, *Conductor*

LENOX
TANGLEWOOD

Berkshire Festival, 1964 —
Eight weeks, from July 3

Boston Symphony Orchestra
ERICH LEINSDORF, *Music Director*

TO THOMAS D. PERRY, JR., *Manager* —

I should like to receive advance announcements of programs and plans for —

☐ The Berkshire Festival, 1964

☐ The Berkshire Music Center, 1964

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Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Roland Tapley
Roger Shermont
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Noah Bielski
Alfred Schneider

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Julius Schulman
Lloyd Stonestreet
Raymond Sird
Gerald Gelbloom
Max Winder

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo

CELLOS

Samuel Mayes
Alfred Zighera
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
Winifred Winograd
John Sant Ambrogio
Louis Berger
Peter Schenkman

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Matthew Ruggiero

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Thomas Newell
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

Bernard Zighera
Olivia Luetcke

PIANO

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BALDWIN PIANOS

choice of

Berkshire Festival

Berkshire Music Center

Boston Symphony Orchestra

ERICH LEINSDORF

Music Director

1963

Berkshire Festival Pianists
play the Baldwin Piano

David Bar-Illan

Ralph Berkowitz

Jorge Bolet • Lukas Foss

Lorin Hollander

Nicole Henriot-Schweitzer

1963 Berkshire Festival Guest Conductors
choose the Baldwin Piano

Richard Burgin • Arthur Fiedler • Pierre Monteux

Charles Munch • Eugene Ormandy

Theatre - Concert Hall

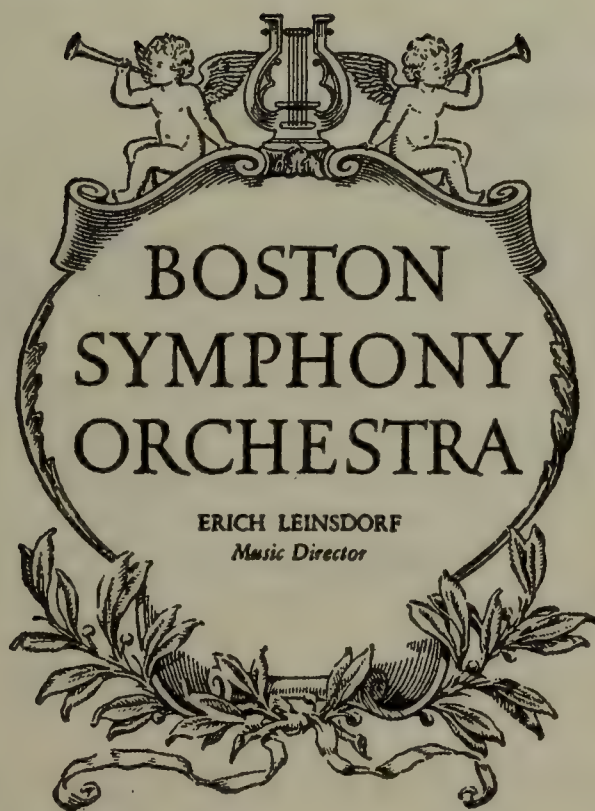
Tanglewood

SIX CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

July 9

The Nova Arte Trio



BERKSHIRE FESTIVAL 1963

STRING TRIO IN C MINOR, Op. 9, No. 3

By LUDWIG VAN BEETHOVEN (1770-1827)

The three string trios, Opus 9, were published in 1798, thereby following the three piano trios, Opus 1, and partly coinciding with the six string quartets of Opus 18. Beethoven handles the form with obvious affection and sure effect. The string trios have little relation to the piano trios with their admixture of keyboard tone, more relation to string quartets, while possessing a certain advantage over that more often sought combination. A string trio is not quite an ensemble in the string quartet sense, but a concertante group where the three voices are heard as matched individuals. As Beethoven has treated the combination it never leaves the impression of a quartet minus one, but rather of a string duet amplified by one, sufficient harmonically and enriched in the interweaving of voices.

This is the only trio in the minor, and the stormiest of the three. The first movement is music of a young man, headlong, impulsive, using strong displaced accents, emphasizing each phrase by bearing down on its point with a rushing violin figure. The Adagio con espressione is agitated in a different sense, although its scale figures are used to underline its melodic emotion. If its short notes of lamentation cannot quite be called heavily tragic, it is because their composer had not yet matured to the point of writing an "Eroica" Symphony. The Scherzo, in a swift 6/8, is sportive in mood, but still restless. Three sixteenth notes in the theme become a pervasive motto. Again in the Finale there is a motto triplet which becomes even more pervasive. This is a swift and brilliant presto.

STRING TRIO No. 1, Op. 34

By PAUL HINDEMITH (1895-

Hindemith wrote the first of his two string trios in 1924, and dedicated it to Alois Haba, who had at that time recently become the principal teacher of quarter-tone music at the Prague Conservatory. Hindemith's respect for the adventurous Czech composer does not extend to any such subdivisions in his own score. The opening toccata gives prominent play to the violin, introducing the close with swift scale passages for each instrument. The slow movement has extended melodic development; the scherzo is played pizzicato throughout by the muted instruments. The trio ends with a fugue in three parts but much manipulated. There is a peaceful final cadence.

DIVERTIMENTO IN E FLAT, K. 563

By WOLFGANG AMADEUS MOZART
(1756-1791)

Among Mozart's works this one is unique in combined form and character, and quite unclassifiable. Composing it in Vienna in 1788 for Michael Puchberg, his fellow Mason and benefactor, he may have felt that since Puchberg was nothing special as a musician, something in the way of "enter-

FIRST CONCERT OF THE CHAMBER MUSIC SERIES

The Nova Arte Trio

JOSEPH SILVERSTEIN, *Violin*

JOSEPH DE PASQUALE, *Viola*

SAMUEL MAYES, *Cello*

PROGRAM

BEETHOVEN

String Trio in C minor, Op. 9, No. 3

- I. Allegro con spirito
- II. Adagio con espressione
- III. Scherzo: Allegro molto e vivace

HINDEMITH

String Trio No. 1, Op. 34

- I. Toccata (Schnelle Halbe)
- II. Langsam und mit grosser Ruhe
- III. Massig schnelle Viertel
- IV. Füge (Sehr lebbafter Halbe)

INTERMISSION

MOZART

Divertimento for Violin, Viola and Cello, K. 563

- I. Allegro
- II. Adagio
- III. Menuetto: Allegro
- IV. Andante
- V. Menuetto: Allegro
- VI. Allegro

Theatre - Concert Hall

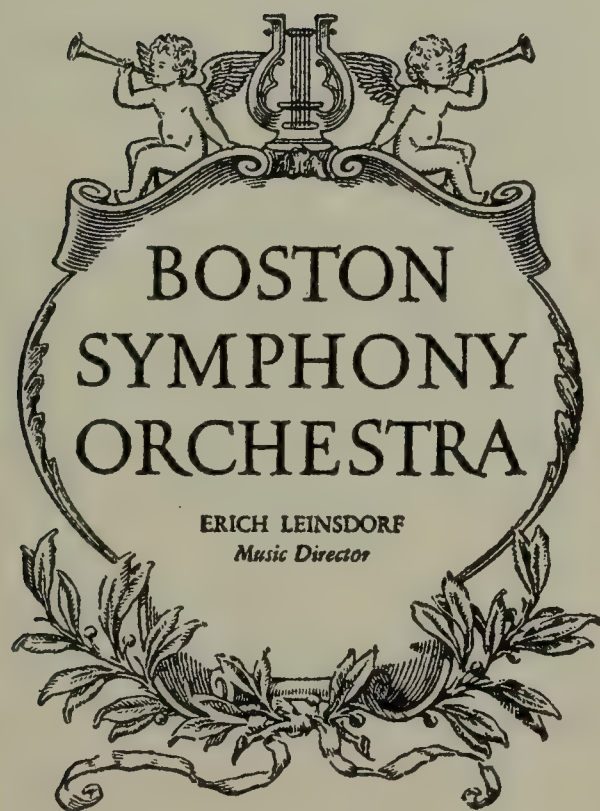
Tanglewood

SIX CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

July 16

The Juilliard String Quartet



BERKSHIRE FESTIVAL 1963

STRING QUARTET
By IRVING FINE (1914-1962)

Irving Fine's life and composing activities have long been connected with the Boston Symphony Orchestra, which has performed his music both in Boston and at Tanglewood. His *Serious Song* and his Symphony (1962) have figured in the Festival concerts. The Symphony was conducted by himself here last season, shortly before his unexpected death. He first studied music at Harvard University, where he was later to teach. He later studied with Mademoiselle Nadia Boulanger in France. He was a member of the faculty of the Berkshire Music Center at Tanglewood for nine seasons between 1946 and 1957. In 1950 he joined the faculty of Brandeis University.

He dedicated his String Quartet in 1953 to the memory of Serge and Natalie Koussevitzky.

LYRIC SUITE FOR STRING QUARTET
By ALBAN BERG (1885-1935)

After his opera *Wozzeck*, which he completed in 1921, Berg turned to chamber forms and composed his *Lirische Suite* in 1925 and 1926. It was first performed by the Kolisch Quartet in 1927. In the following year the composer arranged three of the six movements (the second, third and fourth) for string orchestra.

The Lyric Suite was Berg's first incursion into the twelve-tonal system of his master Arnold Schoenberg. His tendency nevertheless remained strongly dramatic, as both the titles and the music affirm. The systematization which, if consistently carried through would have impeded free emotional expression, is used in varying extent and is least employed in the inside movements which he set for orchestra. René Leibowitz (in *Schoenberg et son école*) has pointed out the integral structure of the Suite. Thematic subjects in each movement are carried over into the next. The second movement makes use of the second theme in the opening movement which is most consistently twelve-tonal and has no development. The third movement, in the form of a scherzo with a trio which will recur as the plan of the fourth movement, is not dodecaphonic and is fully developed with contrapuntal devices. The fifth movement is a scherzo with two trios, each of them dodecaphonic. The last movement is more consistently twelve-tonal, with thematic back references to cement the whole.

SECOND CONCERT OF THE CHAMBER MUSIC SERIES

The Juilliard String Quartet

ROBERT MANN, *Violin*
ISIDORE COHEN, *Violin*

RAPHAEL HILLYER, *Viola*
CLAUS ADAM, *Cello*

PROGRAM

FINE

String Quartet

Allegro risoluto - Lento

BERG

Lyric Suite

- I. Allegretto giovinale
- II. Andante amoroso
- III. Allegro misterioso
- IV. Adagio appassionato
- V. Presto delirando
- VI. Largo desolato

INTERMISSION

RAVEL

String Quartet in F

- I. Allegro moderato
- II. Assez vif - Tres rythmé
- III. Tres Lent
- IV. Vif et agité

STRING QUARTET
By MAURICE RAVEL (1875-1937)

It would seem that Debussy and Ravel, more at home in other pastures than the string quartet, were each moved to have a single try at that important medium. Each proved his point, for their quartets have a firm place in the active repertory and the affection of all quartet enthusiasts. Ravel wrote his in the year 1902, while he was still a student at the *Conservatoire*. Debussy had composed his ten years before. Inevitably, the younger man was accused of indebtedness, particularly on account of the scherzo-like second movement, "*tres rythmé*", which reminded some of Debussy's corresponding movement, "*bien rythmé*". Perhaps the two works were found similar principally by those who were similarly outraged by their departure from classical custom. Ravel was actually more classical in form—this was an early but prime instance of his keen structural sense. He dedicated it "*a mon cher maitre, Gabriel Fauré*". Fauré, as his conscientious teacher, was kindly but objected to the finale as "too short and unbalanced". Debussy felt otherwise and wrote to Ravel: "In the name of the gods of music, and in mine, do not touch a single note of what you have written in your Quartet." Ravel did not.

CHAMBER MUSIC CONCERTS TO FOLLOW

- | | |
|-----------|--|
| July 23 | THE KROLL QUARTET, with Ruth Posselt, Violin
and Ralph Berkowitz, Piano |
| July 30 | HENRYK SZERYNG, Violin Recital |
| August 6 | JUILLIARD STRING QUARTET |
| August 13 | JUILLIARD STRING QUARTET |

Theatre - Concert Hall

Tanglewood

SIX CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

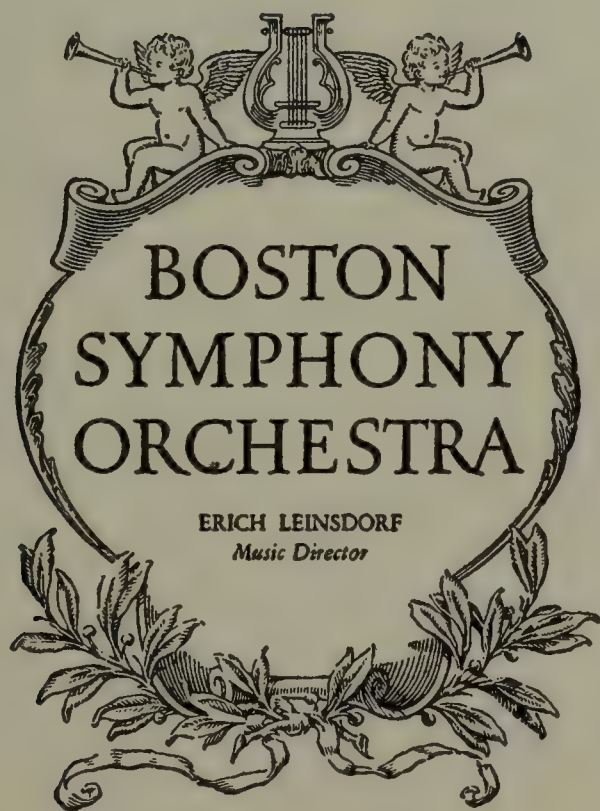
July 23

The Kroll String Quartet

Assisted by

Ruth Posselt, Violin

Ralph Berkowitz, Piano



BERKSHIRE FESTIVAL 1963

SERGE PROKOFIEV
(1891-1953)

QUARTET NO. 1, IN B MINOR, OP. 50

Prokofiev wrote this, the first of his two string quartets, in 1930 (the second appeared in 1941). The Quartet is lyrical in character, for the most part simply scored, the first violin carrying much of the melodic line, with gentle, rhythmic animation below. There is no vestige of quasi-barbarism of the earlier Prokofiev, but a considerable spice in the harmonic intervals. The Quartet opens with a theme in the high register with characteristic skips, and these traits persist in the first movement, which is an alternation of an allegro and a more moderate section, with emphasis upon the 4/4 beat. The second movement continues in the composer's favorite duple time, after a short introductory Andante molto. The vivace is further enlivened in development by a tattoo of light chords "al tallone." The slow movement is the last, here in 3/4, with an intervening 4/4 section. The cello and the viola have the thematic lead before the first violin claims its own. The movement at last gradually subsides to a tranquil close. I. V. Nestyev, in his biography of Prokofiev, singles out "the quiet, mournful Andante, which reveals Prokofiev's growing inclination toward a typically Russian melodic style. The composer himself considered this Andante one of his finest achievements."

SONATA NO. 1, IN F MINOR, FOR VIOLIN AND PIANO, OP. 80

This Sonata, composed between 1938 and 1948, had its first performance in the Western Hemisphere on January 2, 1948. The score as published has been edited by Joseph Szigeti, whose introductory remarks indicate that this was for him a labor of love. "The somber, epic quality of the F minor opening and apotheotic conclusion is, I believe, the dominant impression on the listener. The heroic drive of the Allegro, the magical atmosphere of the muted slow movement, and that marvellously integrated last one never failed to find communication with the listeners." Mr. Szigeti finds resemblances between this and the first Violin Concerto.

Prokofiev has called this his First Violin Sonata because he worked on it before his so-called Second Sonata, although it was completed later. He has written: "In mood it is more serious than the Second. The first movement, Andante assai, is severe in character and is a kind of extended introduction to the second movement, a sonata allegro, which is vigorous and turbulent, but has a broad second theme. The third movement is slow, gentle, and tender. The finale is fast and written in complicated rhythm." Nestyev adds: "The Sonata's four movements present four sharply contrasting scenes, which might have been inspired by Russian epic poetry. The first movement is a compact *bylina*-like melody, suggesting the meditation of an ancient bard on the fate of the motherland; the second presents a scene of brutal encounter between warring forces; the third creates a poetic image of a young girl's lament; and the finale is a hymn of the might of Russia in arms, a paean to the people's freedom and strength. At the very end of the finale, material from the opening Andante returns, underscoring the basic epic-narrative quality of the work."

THIRD CONCERT OF THE CHAMBER MUSIC SERIES

The Kroll String Quartet

WILLIAM KROLL, *Violin*

HARRY ZARATZIAN, *Viola*

WILLIAM STONE, *Violin*

AVRON TWERDOWSKY, *Cello*

Assisted by

RUTH POSSELT, *Violin*

RALPH BERKOWITZ, *Piano*

PROGRAM

SERGE PROKOFIEV

Quartet No. 1, in B minor, Op. 50

- I. Allegro
- II. Andante molto; Vivace
- III. Andante

Sonata No. 1, in F minor, for Violin and Piano, Op. 80

- I. Andante assai
 - II. Allegro brusco
 - III. Andante
 - IV. Allegrissimo; Andante assai
- (RUTH POSSELT and RALPH BERKOWITZ)

INTERMISSION

Sonata for Two Violins, in C, Op. 56

- I. Andante cantabile
 - II. Allegro
 - III. Commodo (Quasi allegretto)
 - IV. Allegro con brio
- (WILLIAM KROLL and RUTH POSSELT)

Quartet No. 2, in F major, Op. 92

- I. Allegro sostenuto
- II. Adagio
- III. Allegro; Andante molto; Allegro

SONATA FOR TWO VIOLINS, IN C, OP. 56

Prokofiev composed this Sonata shortly before his return to Russia in November, 1932. His return was prompted by the news of the newly formed Union of Soviet Composers, which promised a greater latitude toward new music. This Sonata was duly performed in Russia, but was first heard in Paris on December 16, 1932, at the inauguration of the Triton Society.

The first violin dominates by taking the thematic lead and playing usually in the higher register, although for the most part the two instruments are evenly matched.

QUARTET NO. 2, IN F MAJOR, OP. 92

Prokofiev wrote his Second String Quartet in 1941, the first year of the War, while he was living in the Caucasus and working on *War and Peace* and the Seventh Piano Sonata. According to Nestyev, the stress of war and his surroundings are both reflected in the Quartet. "This is one of Prokofiev's few works based almost entirely on folk material. His treatment of Kabardinian song and dance melodies was completely original. The whole tonal structure of this tart, harsh-sounding piece constitutes a kind of rejection of the stereotyped "oriental" style found in much Western music. What Prokofiev accentuated in the music of the Northern Caucasus was its severity and primitive power. Turning his back on the artificial ornamentation sometimes found in music on oriental themes, he at times went to the other extreme and pointed up the wild, purely primitive qualities of the music. . . .

"Menacing, warlike images of the ancient Caucasus appear in the opening measures of the first movement. The persistent, stubbornly reiterated melody, moving in a well-defined rhythm, seems a typical product of Prokofiev's style. Actually, however, it is an authentic folk melody which the composer has accompanied by a harsh-sounding chord built on a series of open fifths."

CHAMBER MUSIC PROGRAMS TO FOLLOW

July 30 HENRYK SZERYNG, Violin Sonata Recital
CHARLES REINER, Piano

Bach Sonata No. 3, in E major
Bach Partita No. 2 for violin alone (with chaconne)
Beethoven Sonata, Op. 30, No. 2
Ponce, Manuel Sonata Breve
Debussy Sonata

August 6 *JUILLIARD STRING QUARTET

Stravinsky Three pieces for Quartet
Webern Five pieces for Quartet, Op. 5
Carter Quartet No. 2
Bartok Quartet No. 4

August 13 *JUILLIARD STRING QUARTET

Copland Two pieces for Quartet
Shostakovitch Quartet No. 7
Schoenberg String Trio
Ginastera Quartet No. 2

*In the concerts of July 16, August 6 and 13, The Juilliard String Quartet, with the co-sponsorship of Fromm Music Foundation of Chicago, are presenting a survey of the string quartets of the twentieth century.

Theatre - Concert Hall

Tanglewood

SIX CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

July 30

HENRYK SZERYNG

Violin

CHARLES REINER, Piano



BERKSHIRE FESTIVAL 1963

SONATA FOR CLAVIER AND VIOLIN, No. 3 IN E MAJOR
PARTITA No. 2 FOR VIOLIN (UNACCOMPANIED)

By JOHANN SEBASTIAN BACH
(1685-1750)

Bach's mastery of the violin was an accepted part of his early training. How skillful a performer he may have been it would be impossible to know. In groups he often preferred to play the viola as an inside voice. That he completely understood the natural properties of the violin, as indeed the inmost character of the other string instruments, is magnificently evident in his solo music for the violin, the cello, the gamba, and notably in his three sonatas and three partitas for violin alone. It was for another to compose as a virtuoso who would impress hearers with his prowess as a player. Bach exacted the utmost in technical proficiency, but only as a means of conveying an ideal concept of tonal beauty couched in polyphony.

The sonatas and partitas for violin unaccompanied were composed at Cöthen and later copied out in careful manuscript by his wife, Anna Magdalena. Bach evidently enjoyed meeting the challenge of conveying on four strings, strings which with a taut bow could not be sounded simultaneously, a complex of moving voices. Of necessity, certain notes had to be implied. "The more we read, hear and play them" wrote Schweitzer, referring to the set of unaccompanied sonatas and partitas, "the greater our astonishment becomes." Spitta has written: "The Chaconne that concludes the second partita has always been regarded as the classical piece for solo violin, and justly, since both the theme and its development are consummately adapted to the genius of the instrument. Out of a single theme Bach conjures up a whole world. We seem to hear sorrow contending with pain, till at last they blend in a mood of profound resignation." Dr. Schweitzer makes the point that the sonatas for clavier and violin are concerted works in which the keyboard plays an integral function rather than merely supplying a figured bass. These works were composed when Bach was Kapellmeister to Prince Leopold of Anhalt-Cöthen, where he created the greater part of his chamber music.

VIOLIN SONATA IN C MINOR, OP. 30, No. 2

By LUDWIG VAN BEETHOVEN
(1770-1827)

This can be called the most treasure-laden of the violin sonatas, the nearest to Beethoven's true inner grandeur (not excepting the "*Kreutzer*" Sonata, which is easily conceded to be the most brilliant). This is probably not a minority opinion among those who know both. The C minor Sonata has stature by its combination of opposite qualities, which reveal with remarkable completeness the Beethoven in whom thoughts of the *Eroica* were first stirring. C minor, it has often been observed, was always, with Beethoven, a key of conflict, a tonality to which he turned with a special seriousness. As music of stormy undercurrent mingles with episodes of engaging tranquility, it brings to mind the Piano Sonata in D minor, Opus 31, No. 2, which was composed simultaneously. The opening bars have little meaning until the figure in sixteenth notes is revealed in eloquent forcefulness, rumbling threateningly in the bass or multiplied into a storming accompaniment. In wonderful contrast is a second theme (militant if you wish), a confident and resilient assertion of E-flat major. As the development begins, the notes of the first theme step forward into full, swinging power, until the opposing concept is brought forward, correspondingly reinforced in sonority. The struggle continues at length and with rich results, thundering at last to its C minor close. The two middle movements are in complete and dramatic

FOURTH CONCERT OF THE CHAMBER MUSIC SERIES

Recital of Violin Sonatas
by
HENRYK SZERYNG, Violin
CHARLES REINER, Pianist

PROGRAM

- BACH Sonata No. 3, in E major, for Violin and Piano
- I. Adagio
 - II. Allegro
 - III. Adagio ma non troppo
 - IV. Allegro
- BACH Partita No. 2, in D minor, for Violin Unaccompanied
- I. Allemande
 - II. Courante
 - III. Sarabande
 - IV. Gigue
 - V. Chaconne

INTERMISSION

- BEETHOVEN Sonata in C minor for Violin and Piano, Op. 30, No. 2
- I. Allegro con brio
 - II. Adagio cantabile
 - III. Scherzo; Allegro
 - IV. Finale: Allegro
- PONCE Sonata breve
- DEBUSSY Sonata for Violin and Piano
- I. Allegro vivo
 - II. Intermède (fantasque et léger)
 - III. Final: Tres animé

contrast to the outer ones—entirely idyllic. The *Adagio cantabile*, the most winsome slow movement in all the violin sonatas, sings in tender sentiment which is unfailingly enhanced by such elaborations in accompaniment as rising staccato arpeggios, and feathery scales. The *Scherzo* takes a blithe path—and is closed upon by the menace of the deep staccato notes which open the *Finale*, and the mysterious descending chords which open the door of C minor once more. The movement has moments of stark drama, rising in the final presto to a climax of ferocity.

SONATA BREVE FOR VIOLIN AND PIANO

By MANUEL M. PONCE
(1882-1948)

A popular reputation takes strange courses. Those who are familiar with the Mexican song *Estrellita* are beyond count; those who know the name of its composer are fewer. Those who know of Ponce as a serious composer of notable orchestral and chamber works are probably few indeed outside of his native country.

The first movement of his Violin Sonata approximates sonata form. The piano, after starting the opening theme, yields to the melodic violin while reinforcing it with running figures. There is a brief scherzando passage which is to recur before the close of the movement. The adagio is a song in sixteen bars, a melodic duet between the two instruments. The finale is based on a light theme which alternates with syncopated dance rhythms.

SONATA FOR VIOLIN AND PIANO

By CLAUDE DEBUSSY
(1862-1918)

In the summer of 1915, Debussy, whose spirit was always akin to the moderation and restraints of classicism, turned to the forms of chamber music of an earlier day and planned to write six sonatas for various combinations, applying himself more closely to the French classical forms than he had done in his early String Quartet of 1893. Of the six projected works, he composed only three, and these he signed as "*Claude Debussy, musicien français.*" It was an indication of national sentiment—his country was at war and would be in the throes of the last German offensive when he died on March 25, 1918. The three completed works were the Sonata for Cello and Piano, the Sonata for Flute, Viola and Harp and the Sonata for Violin and Piano.

The first movement gives the pianist almost entirely an accompanying chordal function, some chords customary but others with chromatic divagations. The second movement, light in mood, the direction "scherzando" sometimes indicated, has a quick moving and staccato violin part and a backing of light piano chords. The rhythm is free and varied. The finale has, like the first movement, a light chordal accompaniment. The violin develops a swift running figure, alternating with more sustained passages. The free fantasy of the scherzo is maintained in frequent changes of tempo.

CHAMBER MUSIC CONCERTS TO FOLLOW

August 6 *JUILLIARD STRING QUARTET

August 13 *JUILLIARD STRING QUARTET

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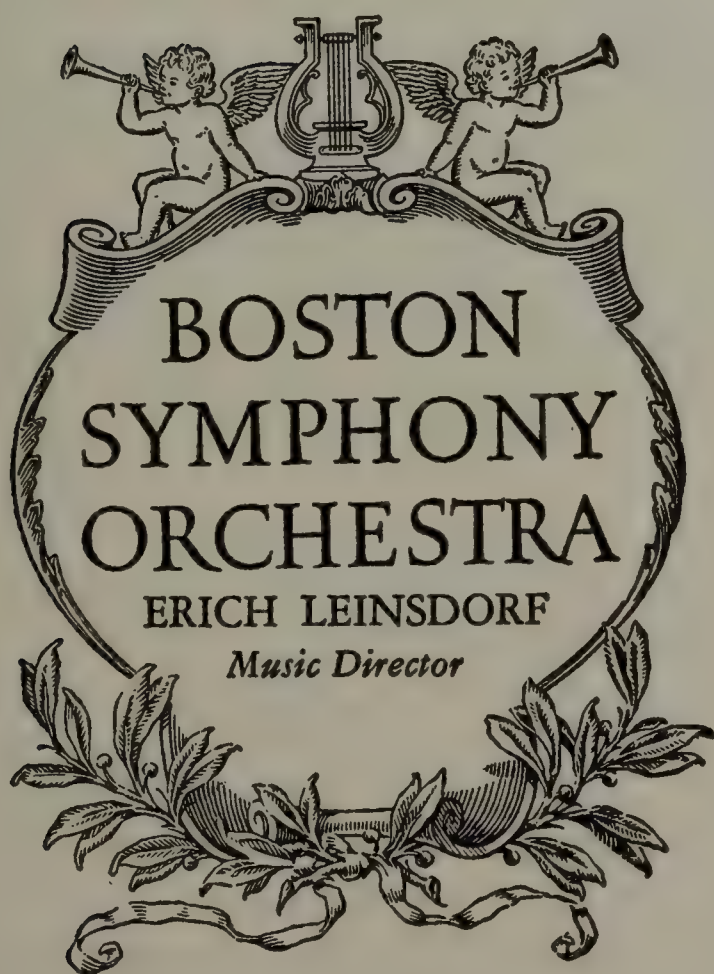
SIX CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

August 6

The Juilliard String Quartet

*This concert is given with the co-sponsorship
of the Fromm Music Foundation*



BERKSHIRE FESTIVAL 1963

BALDWIN PIANO

RCA VICTOR RECORDS

THREE PIECES FOR STRING QUARTET

By IGOR STRAVINSKY (1882-

Stravinsky completed his Three Pieces for String Quartet in Switzerland in 1914, the year after *Le Sacre du printemps*. It was characteristic of his tendency at the time to deal in small combinations of instruments and to study the possibilities of individualized timbres. Alexander Tansman has referred to this as the pursuit of "the economy of means, the desire to eliminate everything that is indispensable, and in short to solve very diverse problems with adequate musical means, that was to lead the author to use different instrumental ensembles for different compositions. In addition, his concern with making the pure timbre stand out, which can be more effectively done in a small ensemble, is certainly one of his reasons for adopting this means. Hence a whole series of works, short but pregnant with implications, that were to lead to miraculous achievements: *Les Noces*, *Le Renard*, *L'Histoire du soldat*, *Mavra*, *Appollon musagète*." The three brief string quartet pieces are expectably free in rhythmic alternation. Notable in the first is a pedal in D in the viola throughout. Each is labelled only with a metronomic indication. The score is dedicated to Ernest Ansermet.

FIVE PIECES FOR STRING QUARTET, OP. 5

By ANTON VON WEBERN (1883-1945)

It is interesting to note that Webern's Five Pieces for String Quartet, composed in 1909, antedate the Third Quartet of Schoenberg by seventeen years. Webern was twenty-six when he wrote it; Schoenberg his master was thirty-five. The earlier work is in its way far more advanced than the later one. The disciple was more methodical, more consistent as an innovator. Reiteration, the very basis of classical music, is forsworn by Webern, where not so much as the exact repetition of a brief figure is to be found. It is music in the flux, presenting endless new phases in color, in melodic shape, cultivating transparency and delicate nuance. (These characteristics were further emphasized when Webern rescored the "Five Pieces" for string orchestra.)

QUARTET NO. 2

By ELLIOTT CARTER (Born in 1908)

Carter's First String Quartet, composed in 1951, and his Second of 1959, have both had outstanding attention among his much other music, chamber, vocal and orchestral. His works date back to 1934, after his preparatory years in Paris, where he studied with Nadia Boulanger (1932), and previously at Harvard, where he studied with Walter Piston and E. B. Hill.

The Second Quartet had its first performance in New York by the Juilliard String Quartet on March 25, 1960. It was consequently awarded a Pulitzer Prize for that year. Mr. Carter aims in this Quartet to convey a "separateness," whereby the four instruments are heard as distinct units in an open score. This he accomplishes by giving prominence to each instrument in turn, notably in the connecting cadenzas. The favored instrument holds a legato line while the others often surround it with short, fragmented notes, or at times a sustaining pianissimo undercurrent. In the last movement and conclusion the four instruments converge in a closer ensemble.

FIFTH CONCERT OF THE CHAMBER MUSIC SERIES

The Juilliard String Quartet

ROBERT MANN, *Violin*

ISIDORE COHEN, *Violin*

RAPHAEL HILLYER, *Viola*

CLAUS ADAM, *Cello*

PROGRAM

STRAVINSKY Three Pieces for String Quartet

WEBERN Five Pieces for String Quartet, Op. 5

- I. Heftig bewegt; Ruhig
- II. Sehr Langsam
- III. Sehr bewegt
- IV. Sehr langsam
- V. In zarten Bewegung

CARTER Quartet No. 2

Introduction
Allegro fantastico; Cadenza for viola
Presto scherzando; Cadenza for 'cello
Andante espressivo; Cadenza for violin
Allegro
Conclusion
(Played without pause)

INTERMISSION

BARTÓK Quartet No. 4

- I. Allegro
- II. Prestissimo, con sordini
- III. Non troppo lento
- IV. Allegretto pizzicato
- V. Allegro molto

FINAL CONCERT OF THE CHAMBER MUSIC SERIES

August 13 *JUILLIARD STRING QUARTET

Copland Two pieces for Quartet
Shostakovitch Quartet No. 7
Schoenberg String Trio
Ginastera Quartet No. 2

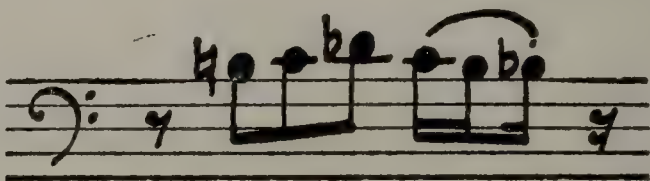
*In the concerts of July 16, August 6 and 13, The Juilliard String Quartet, with the co-sponsorship of the Fromm Music Foundation of Chicago, are presenting a survey of the string quartets of the twentieth century.

STRING QUARTET NO. 4
By BÉLA BARTÓK (1881-1945)

Bartok's six string quartets can be considered as outstanding among his works on account of their freedom of form and manner, their special technical exactions upon the performers—above all by their quality of direct personal communication. They filled a span of thirty-one years, at fairly regular intervals, from the First, dated 1908, and far ahead of its day, to the Sixth in 1939, his last work before he left his oppressed country never to return.

The Fourth he composed in 1928 and dedicated to the eminent group of that day, the Pro Arte Quartet of Belgium. The Quartet is analyzed in technical detail by Halsey Stevens in his book on the composer and his work. Mr. Stevens concludes his description of this Quartet by stating that it "comes close to being, if it does not actually represent, Bartok's greatest and most profound achievement." Admitting that its inner thematic structure is likely to elude the "passive listener," he maintains that "once its arcana are discovered, there are few works of this century so meaningful or so rewarding."

Mr. Stevens alludes to the thematic, or as he prefers to call it, the "motivic" evolution of the subject of the first movement, based on four notes:



The motive is inverted, expanded diatonically, again inverted and expanded in intervals. In the fifth movement the motive recurs in its original form. The second and fourth movements are both scherzo-like and also thematically related. The second movement is *prestissimo* and muted throughout. The fourth is entirely *pizzicato*. The central movement (the third), Mr. Stevens calls the "keystone of the Quartet. . . . The sustained chords of the first section, at first non vibrato, then coming suddenly to life with the vibrato, serve as foundation for a long, rhapsodic, Magyar melody in the cello. This line, freely improvisational, bears a generic resemblance to many others in Bartok, and all of them seem related in conception to the pastoral melancholy of the *tarogato*, a Hungarian woodwind instrument somewhat like a straight wooden saxophone, originally with a double reed but in this century reconstructed with a single-reed mouthpiece. These '*tarogato melodies*,' as they are encountered in Bartok's music, have a quiet, rather static, but nevertheless florid character, the principal notes being surrounded with chromatic embellishments.

"The profound expressiveness of this rhapsodic section is succeeded by the birdlike sounds of the Trio. Always sensitive to the sights and sounds of nature, Bartok reverted time after time to music of this character, and although its derivation is clear, whatever programmatic significance it may have is sublimated by the musical demands of the composer's psychology. The night sounds, interrupted by the melancholy *tarogato* melody, return to close the movement."

Theatre - Concert Hall

Tanglewood

SIX CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

August 13

The Juilliard String Quartet

*This concert is given with the co-sponsorship
of the Fromm Music Foundation*



BERKSHIRE FESTIVAL 1963

BALDWIN PIANO

RCA VICTOR RECORDS

TWO PIECES FOR STRING QUARTET

By AARON COPLAND

(1900-)

Aaron Copland wrote his Rondino for String Quartet when he was in France in 1923 and under the guidance of Nadia Boulanger. The piece is experimental in the use of three-eighth and five-eighth notes within the bar of common time. Five years later he wrote a slow movement, "lento molto," and arranged the two movements for string orchestra in which version they were performed by the Boston Symphony Orchestra under Serge Koussevitzky in 1928.

QUARTET NO. 7 IN F MINOR, OP. 108

By DMITRI SHOSTAKOVICH

(1906-)

Shostakovitch composed his Seventh String Quartet in 1960. This is the shortest of his quartets, the three movements played without pause. The first movement is based on two contrasting themes, the one *grazioso* and the other energetic. The slow movement is tranquil and also brief. The final portion opens with a fugue and develops to a dramatic finale, where there is a reference to the opening theme of the quartet. There is a quiet section, an episode in waltz tempo and a strong conclusion.

STRING TRIO, OP. 45

By ARNOLD SCHOENBERG

(1874-1951)

This trio is in one continuous movement which divides into three brief sections connected by two episodes. To the twelve note series he adds the first six notes in a different order, later applying his permutations to the three six note sections. Schoenberg wrote this concentrated work in 1946 in the space of one month. He attributed the music to the experience of near-death in that year when he was miraculously revived after his heart had stopped beating. "The highly expressive language of the Trio," writes Stuckenschmidt, "possibly reflects impressions from the no-man's-land between life and death." René Leibowitz, a pledged admirer, has written that "the instrumental style of this work is of a variety, density, and difficulty which even Schoenberg had not previously achieved . . . Schoenberg has transcended the tonal world further than ever before—even in his strictest twelve-tone works. We cannot sufficiently emphasize the extraordinary freedom and ease with which these marvelous pages appear to have been composed." He concludes: "We may deduce that the Trio, Op. 45 is perhaps the most perfect, finished and beautiful work ever to come from the pen of Arnold Schoenberg."

STRING QUARTET NO. 2

By ALBERTO GINASTERA

(1916-)

Alberto Ginastera, born in Buenos Aires, studied at the National Conservatory of Music there. In 1946 he came to the United States on a Guggenheim Fellowship and returning joined the faculty of the National Conservatory. He has written several orchestra works, ballets and music in the smaller forms. His second string quartet is dated 1958 and had its first New York performance by the Juilliard String Quartet on December 2, 1960 at the Juilliard School.

SIXTH CONCERT OF THE CHAMBER MUSIC SERIES

The Juilliard String Quartet

ROBERT MANN, *Violin*

ISIDORE COHEN, *Violin*

RAPHAEL HILLYER, *Viola*

CLAUS ADAM, *Cello*

PROGRAM

COPLAND

Two Pieces for String Quartet

Tranquillo legato—Rondino

SHOSTAKOVICH

String Quartet No. 7, in F sharp minor, Op. 108

I. Allegretto

II. Lento

III. Allegro

(Played without pause)

SCHOENBERG

String Trio, Op. 45

(In one movement)

INTERMISSION

GINASTERA

String Quartet No. 2

I. Allegro rustico

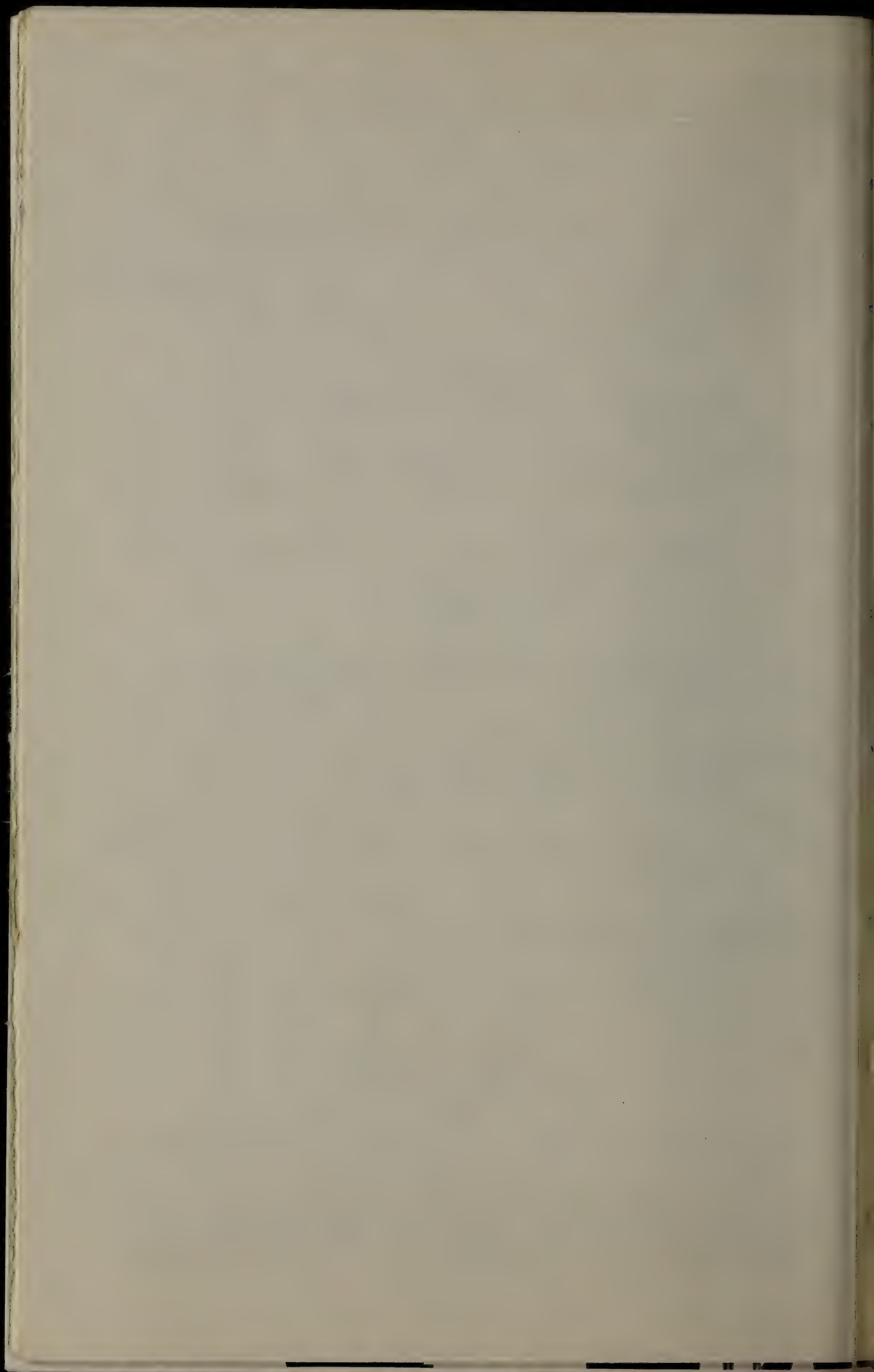
II. Adagio angoscioso

III. Presto magico

IV. Libero e rapsodico

V. Furioso

***In the concerts of July 16, August 6 and 13, The Juilliard String Quartet, with the co-sponsorship of the Fromm Music Foundation of Chicago, has presented a survey of the string quartets of the twentieth century.**



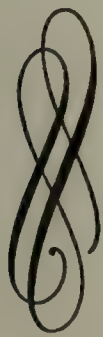
BERKSHIRE MUSIC CENTER

ERICH LEINSDORF, *Director*



Contemporary Music

*Presented under the Auspices of the
Fromm Music Foundation*



at

TANGLEWOOD
1963

SEMINAR
in Contemporary Music

Seven sessions will be given on successive Friday afternoons (at 3:15) in the Chamber Music Hall.

Four of these will precede the four Fromm Fellows' Concerts, and will consist of a rehearsal and lecture by the Host of the following Monday Fromm Concert.

July 12

AARON COPLAND

July 19

GUNTHER SCHULLER

July 26

Twentieth Century Piano Music
PAUL JACOBS

August 2

YANNIS XENAKIS

August 9

Twentieth Century Choral Music
ALFRED NASH PATTERSON
&
LORNA COOKE DE VARON

August 16

LUKAS FOSS

August 23

Round Table Discussion of Contemporary Music

YANNIS XENAKIS, GUNTHER SCHULLER
AND LUKAS FOSS

Composers' Forums

There will be four Composers' Forums in the Chamber Music Hall:

Wednesday, July 24 at 4:00

Thursday, August 1 at 8:00

Wednesday, August 7 at 4:00

Thursday, August 15 at 8:00

FROMM FELLOWS' CONCERTS

Theatre-Concert Hall
Four Monday Evenings at 8:00
Programs

JULY 15

AARON COPLAND, *Host*

Varèse.....Octandre (1924)
Copland.....Sextet (1937)
Cbavez.....Soli (1933)
Schoenberg.....String Quartet No. 2, Op. 10
 (1908)
Srravinsky.....Ragtime for Eleven Instruments
 (1918)
Milbaud.....L'Enlèvement d'Europe —
 Opera minute (1927)

AUGUST 5

YANNIS XENAKIS, *Host*

Boulez.....Improvisations sur Mallarmé,
 No. 2
Philippot.....Variations
Mäche.....Canzone II
Brown, E......Pentathis
Marie, J. E......Polygraphie-Polyphonique
Ballif, C......Double Trio, Op. 35, Nos. 2 and 3
Xenakis.....Achorripsis

JULY 22

GUNTHER SCHULLER, *Host*

Ives.....Chromatimelodtune
Paz.....Dédalus, 1950
Goehr.....Suite, Op. 11
Webern.....String Trio
Schuller.....Music for Violin, Piano and
 Percussion
Reck.....No. 1, for Twelve Instruments

AUGUST 19

LUKAS FOSS, *Host*

Schoenberg.....Herzgewächse
Webern.....Trio
Kagel.....Sonata
Babbitt.....Vision and Prayer
Foss.....Echoi

The Fromm Fellowship Players

are a group of young musicians whose special interest and skills have earned them the Fromm Music Foundation Fellowships for the study, teaching and performance of contemporary music at the Berkshire Music Center. The Fromm Fellows and students from other Berkshire Music Center divisions are heard in the *Fromm Fellows' Concerts*, the *Seminar in Contemporary Music* and the *Composers' Forums*. The 1963 members are:

VIOLIN.....Kenneth Goldsmith
 VIOLIN.....Paul Zukofsky
 VIOLA.....Jesse Levine
 CELLO.....Robert Martin
 FLUTE.....Elinor Preble
 CLARINET.....Edward Avedesian
 OBOE.....Philip West

BASSOON.....David Carroll
 PERCUSSION.....John Bergamo
 HARP.....Susan Goodman
 SOPRANO.....Susan Belink
 CONDUCTOR.....Melvin Strauss
 TIMPANI AND }.....Ronald H. Dowd
 PERCUSSION }.....Dennis C. Kain

AARON COPLAND, *Department Head*

LUKAS FOSS, *Associate Head*

GUNTHER SCHULLER and YANNIS XENAKIS, *Guest Teachers*

PAUL JACOBS, *Fromm Instructor in Contemporary Music*

DAVID WALKER and STANLEY SILVERMAN, *Administrative Assistants*

Three Concerts of Contemporary Chamber Music

by the

Juilliard String Quartet

in the Theatre-Concert Hall

on

Tuesday Evenings

at 8:00

These three concerts are presented by the Fromm Music Foundation in the Berkshire Festival Chamber Music Series. The proceeds benefit the Tanglewood Revolving Scholarship Fund of the Berkshire Music Center.

July 16

- Berg.....Lyric Suite
Carter.....String Quartet No. 2
—
Bartók.....String Quartet No. 4



August 6

- Stravinsky.....Three pieces for Quartet
Webern.....Five pieces for Quartet, Op. 5
Fine.....String Quartet
—
Ravel.....String Quartet in F



August 13

- Schoenberg.....String Trio
Copland.....Two pieces for String Quartet
Sbostakovitch.....String Quartet No. 7
—
Ginistera.....String Quartet No. 2

The Fromm Music Foundation . . .

is dedicated to the furtherance of contemporary music. Wishing to bring the living flow of musical creation closer to the public, the Foundation aims to return the initiative to the composer and to strengthen the most vital source of a healthy musical culture: composition. To foster the realization of this aim, the Foundation commissions new works, awards prizes for existing works, and sponsors the study, performance, publication, and recording of contemporary music. The Foundation is headed by Paul Fromm of Chicago, its founder and President, and Alexander Schneider, its Associate Director. The Fromm Music Foundation program at Tanglewood was begun in 1956.

The Berkshire Music Center . .

was established by the Boston Symphony Orchestra in 1940, the realization of a long held aim of Serge Koussevitzky, then the Orchestra's Music Director. It is devoted principally to the study of ensemble performance under a faculty whose nucleus is a group of twenty-two members of the Orchestra. The Composition Department faculty, headed by Aaron Copland, has included Milton Babbitt, Samuel Barber, Luciano Berio, Boris Blacher, Carlos Chavez, Luigi Dallapiccola, Irving Fine, Wolfgang Fortner, Lukas Foss, Roberto Gerhard, Iain Hamilton, Paul Hindemith, Arthur Honegger, Jacques Ibert, Leon Kirchner, Nicolai Lopatnikoff, Witold Lutoslawski, Bohuslav Martinu, Olivier Messiaen, Darius Milhaud, Goffredo Petrassi, Gunther Schuller, Roger Sessions, Ernst Toch and Yannis Xenakis.

The Boston Symphony Orchestra . . .

since its establishment in 1881 has figured prominently in the introduction of new music. Its early conductors, Gericke, Muck, Monteux, helped establish the music of Brahms, Strauss, Debussy, and Stravinsky in the orchestral repertoire. More recently under the direction of Serge Koussevitsky (1924-1949) and Charles Munch (1949-1962), and now Erich Leinsdorf, the Orchestra has maintained and strengthened its historic position through its commissions, awards, and performances and in the operation of the Berkshire Music Center Composition Department.

BALDWIN PIANO

RCA VICTOR RECORDS

PRINTED IN U.S.A.

Music Shed — Tanglewood

Lenox, Massachusetts

Wednesday, July 31, 1963 at 8:00

For the Benefit of the Berkshire Music Center

THE BOSTON POPS

ARTHUR FIEDLER, *Conductor*

Soloist LEONARD PENNARIO, *Piano*

PROGRAM

*Rakoczy March *Berlioz*

An Outdoor Overture *Copland*

Concerto No. 1, in F-sharp minor, Op. 1,
for Piano and Orchestra *Rachmaninoff*

- I. Vivace
- II. Andante
- III. Allegro vivace

Soloist: LEONARD PENNARIO

INTERMISSION

*Suite from "Gayne" *Khatchaturian*
Dance of the Rose Maidens—Lullaby—Sabre Dance

Scherzo, from the Concert Symphonique, No. 4, Op. 102 *Litolff*
Soloist: LEONARD PENNARIO

*Wine, Woman and Song, Waltzes *Strauss*

*Selection from "No Strings" *Rodgers*
Love Makes the World Go—The Sweetest Sounds—Loads of
Love—Nobody Told Me—Maine—No Strings—Be My Host

Theme from "Lawrence of Arabia" *Jarre*

Mr. Pennario plays the Steinway Piano.

Score of Litolff's Scherzo by courtesy of the Edwin A. Fleisher Collection, Philadelphia

BALDWIN PIANO

*RCA VICTOR RECORDING

Special Event at Tanglewood

Wednesday, August 21

A GALA EVENING

of Performances by the Members of the Berkshire Music Center

For the Benefit of the Center

ORDER OF EVENTS

- 4:00 - 5:00 P.M. Chamber Music in the Chamber Music Hall
5:00 - 6:00 P.M. Tanglewood Choir in the Theatre
Music by Tanglewood Composers in concert in Chamber Music Hall
6:30 - 7:30 P.M. Woodwind and Brass Music
Outdoor Supper Concert on the Porch of the Main House
8:00 P.M. Berkshire Music Center Orchestra Concert in the Shed Conducted
by Richard Burgin and the 1963 Winner of the Koussevitzky
Conducting Prize

Admission tickets (All seats unreserved except boxes) \$2.50 — Box Seats \$5.00
Grounds open for admission at 3:00 p.m.

REMAINING FESTIVAL CONCERTS

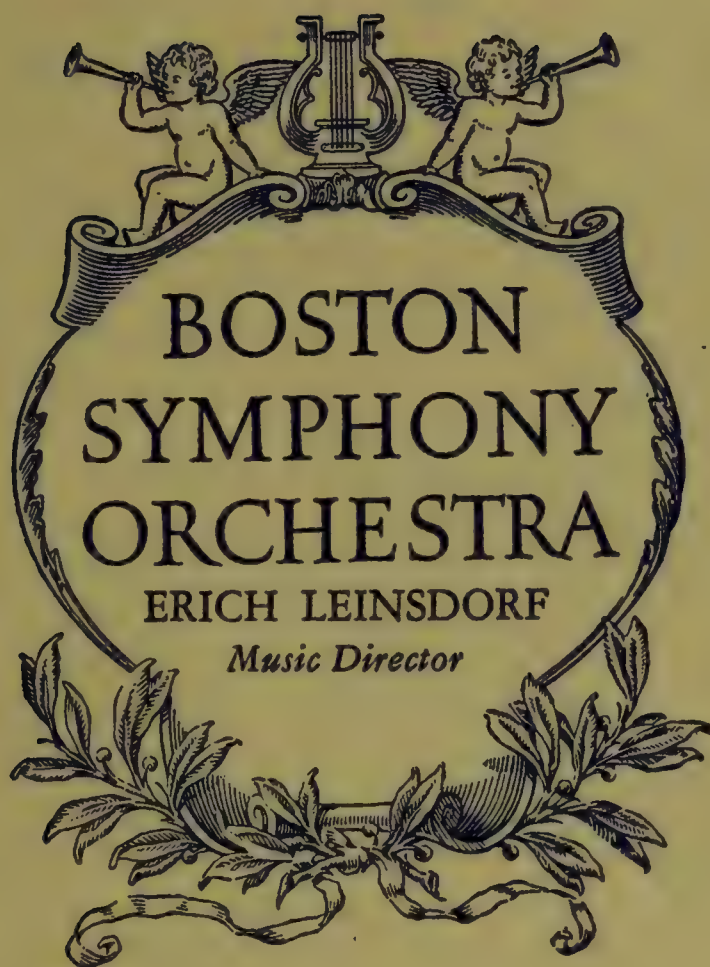
EVENINGS — 8:00 P.M.	AFTERNOONS — 2:30 P.M.
Friday Evening—August 2	Conductor: ERICH LEINS DORF Soloist: MALCOLM FRAGER
Saturday Evening—August 3	Conductor: CHARLES MUNCH
Sunday Afternoon—August 4	Conductor: PIERRE MONTEUX
Friday Evening—August 9	Conductor: EUGENE ORMANDY
Saturday Evening—August 10	Conductor: ERICH LEINS DORF Soloist: JOSEPH SILVERSTEIN SAMUEL MAYES JEANETTE SCOVOTTI JUNE GENOVESE PATRICIA PEARDON
Sunday Afternoon—August 11	Conductor: ERICH LEINS DORF Soloist: JORGE BOLET
Friday Evening—August 16	Conductor: RICHARD BURGIN Soloist: LORIN HOLLANDER
Saturday Evening—August 17	Conductor: EUGENE ORMANDY
Sunday Afternoon—August 18	Conductor: ERICH LEINS DORF Soloist: JOHN BROWNING
Friday Evening—August 23	Conductor: ERICH LEINS DORF
Saturday Evening—August 24	Conductor: ERICH LEINS DORF Soloist: VAN CLIBURN
Sunday Afternoon—August 25	Conductor: ERICH LEINS DORF Soloist: LILI CHOOKASIAN

CHAMBER MUSIC CONCERTS (Fromm Foundation)

Tuesday Evening—August 6	JUILLIARD STRING QUARTET
Tuesday Evening—August 13	JUILLIARD STRING QUARTET

Tickets at the Box Office

Admission to Saturday Morning Rehearsals: \$1.50 for Adults, \$.50 for Children



TANGLEWOOD, LENOX, MASSACHUSETTS

A GALA EVENING

OF THE
BERKSHIRE MUSIC CENTER
ERICH LEINSDORF, *Director*

Wednesday, August 21, 1963

For the Benefit of The Berkshire Music Center

BALDWIN PIANO

RCA VICTOR RECORDS

A GALA EVENING AT TANGLEWOOD

By the Berkshire Music Center

HARRY J. KRAUT, Administrator

PROGRAMS

4:00 CHAMBER MUSIC

THEATRE-CONCERT HALL

SCHUMANN PIANO QUINTET IN E FLAT, OP. 44

Allegro brillante
In Modo d'una Marcia
Scherzo
Allegro, ma non troppo

Haim Shtrum—*violin*
Shelley Cleve—*violin*

Paul Jorgenson—*viola*
Michael Stoughton—*cello*

Joy Smith—*piano*

BEETHOVEN QUARTET IN C# MINOR, OP. 131

Won-Mo Kim—*violin*
Marylou Speaker—*violin*

Pamela Goldsmith—*viola*
Jerome Patterson—*cello*

5:00 TANGLEWOOD CHOIR

THEATRE-CONCERT HALL

Department of Choral Music: Lorna Cooke de Varon, Alfred Nash Patterson,
John B. Pierpont, Administrative Assistant

JOHANNES BRAHMS

LIEBESLIEDER WALZER, OPUS 65

Sandra Gagliano—*soprano*
Jill Moerlins—*alto*

Howard Groom—*tenor*
Richard Frisch—*bass*

Roland Gagnon and Brenda Cole, *Pianists*
W. JAMES THOMPSON—*Conductor*

THOMAS WEELKES
HANS LEO HASLER
LUDWIG VAN BEETHOVEN

COME, SIRRAH, JACK, HO!
CORE MIO

PRISONER'S CHORUS
(from *Fidelio*)

W. James Thompson—*tenor*

Richard Frisch—*bass*

JAMES CUNNINGHAM—*Conductor*

NORMAN DINERSTEIN

PSALMODY
(from *Trilogy*)

HARRIET SIMONS—*Conductor*

ALEXANDER GRETCHANINOV

CREDO

Francis Hester—*baritone*

DARIUS MILHAUD

SONNETS

Nelga Dinerstein—*soprano*
Jill Moerlins—*alto*

James Cunningham—*tenor*
Francis Hester—*bass*

LORNA COOKE DE VARON—*Conductor*

RELLY RAFFMAN

IN THE BEGINNING

Conducted by the composer

RAYMOND WILDING-WHITE

SIX BENNINGTON EPITAPHS

JOHN PIERPONT—*Narrator*

JED ADMON

HITORERI JERUSHALAYIM

Reginald Bonnin—*percussion*

ALFRED NASH PATTERSON—*Conductor*

THE TANGLEWOOD CHOIR

SOPRANOS

Sophia Beryk
Carolyn Cole
Sheila Deitchman
Irene Diakoff
Negla Lynn Dinerstein
Elizabeth Jester
Katherine Landry
Teresa Sturcken
Frances Flory
Sandra Gagliano
Aliche Horth
Joanne Kingett
Judith Panter
Louise Tiranoff

ALTOS

Laurie Halperin
Janice Jones
Sheila Kain
Virginia Knapp
Susan Reid
Marjorie Rosenberg
Cornelia Saltus
Brenda Cole
Toby Korn
Jill Moerlins
Malama Providakes
Anne Sousa

TENORS

James Cunningham
John Dawson
Earl Jones
Richard Burke
Howard Groom
Darrold Hunt
Chester Krakowski
Alan Mehlman

BASSES

Avon Stuart
W. James Thompson
Thomas Walker
Daniel Coren
Richard Frisch
Richard Hartzell
Francis Hester
Jerome Jolles
Herman Marcus

5:00 COMPOSITION

CHAMBER MUSIC HALL

(Music by Tanglewood composers)

Department of Composition: Aaron Copland, Head, Lukas Foss, Associate Head;
 Gunther Schuller, Yannis Xenakis, David Walker, Stanley Silverman—Administrative Assistants

DON WILSON
 (Ithaca, New York)

GENESIS
 (Ballet in seven scenes)

Prologue
 Scene I
 GUNTHER SCHULLER—*Conductor*

ZVI AVNI
 (Tel-Aviv, Israel)

STRING QUARTET (1962)

Destination
 Argument
 Variations without theme
 Interweaving

DAVID DEL TREDECI
 (San Francisco, California)

THREE SONGS
 (Text: James Joyce)

Rain on Rahooor
 A Flower given to my daughter
 Monotome

Susan Belink—*soprano, composer at the piano*

JAMES WILLEY
 (Lynn, Massachusetts)

THREE SHORT PIANO PIECES

Composer at the piano

HAROLD SCHRAMM
 (Chicago, Illinois)

QUINTAMALIKA
 (In one movement)

WILLIAM ALBRIGHT
 (West Orange, New Jersey)

THREE ANONYMOUS LYRICS

Lenten is come
 Lines from Love Letters
 The World's Joy
 Susan Belink—*soprano*

MELVIN STRAUSS—*conductor*

MICHEL PHILIPPOT

PIÈCE POUR DIX

GUNTHER SCHULLER—*conductor*

FROMM FELLOWSHIP PLAYERS

Susan Belink—*soprano*
 Kenneth Goldsmith—*violin*
 Paul Zukofsky—*violin*
 Jesse Levine—*viola*
 Robert Martin—*violoncello*
 Susan Goodman—*harp*
 Elinor Preble—*flute*

Philip West—*oboe*
 Edward Avedisian—*clarinet*
 David Carroll—*bassoon*
 John Bergamo—*percussion*
 Ronald Dowd—*percussion*
 Dennis Kain—*percussion*
 Melvin Strauss—*CONDUCTOR*

From THE FACULTY

Paul Jacobs—*piano*

Stanley Silverman—*guitar*

GUNTHER SCHULLER—*conductor*

From THE BERKSHIRE MUSIC CENTER INSTRUMENTAL DEPARTMENT

Charles Vun Kannon—*bass clarinet*
 Andrew White—*saxophone*
 Virginia Blair—*horn*
 Sharon Moe—*horn*
 Brian Sternberg—*horn*

Philip Shoptaugh—*trumpet*
 Lawrence Benz—*trombone*
 Thompson Hanks—*tuba*
 Johanna Kemper—*percussion*
 David del Tredeci—*celesta*

William Piacitelli—*contrabass*

6:30 PICNIC HOUR

MAIN HOUSE

Outdoor supper concert on the porch of the Main House

WAGNER
 GABRIELI

John Di Petrillo—*trumpet*
 Jon Irish—*trumpet*
 Noble Morrell—*trumpet*
 Ramon Parcells—*trumpet*
 Patrick Renzi—*trumpet*
 Philip Shoptaugh—*trumpet*
 Robert Bailey—*trombone*
 Lawrence Benz—*trombone*
 Ronald Borrer—*trombone*
 McDowell Kenley—*trombone*

MOZART

FANFARE

CANZONA NONI TONI A 12

Jerry Kuhl—*trombone*
 Walter Werner—*trombone*
 Thompson Hanks—*tuba*
 John MacGlarry—*tuba*
 Virginia Blair—*horn*
 Joy Durschnitt—*horn*
 John Giblin—*horn*
 John Ohanian—*horn*
 Brian Sternberg—*horn*
 Reginald Bonnin—*timpani*

DIVERTIMENTO No. 5

Allegro moderato
 Menuetto
 Adagio
 Menuetto
 Allegro
 Allegro moderato
 Allegro molto
 Allegro non troppo

David Shostac—*flute*
 Alice Kogan—*flute*
 Rudolf Neufeld—*flute*
 Virginia Sindelar—*flute*

John Di Petrillo—*trumpet*
 Noble Morrell—*trumpet*
 Ramon Parcells—*trumpet*
 Jon Irish—*trumpet*

Patrick Renzi—*trumpet*

STRAVINSKY

OCTET FOR WIND INSTRUMENTS

Sinfonia
 Tema con variazione
 Finale

Alice Kogan—*flute*
 Winfield Swarr—*Clarinet*
 John Gillette—*bassoon*
 Jonathan Friedman—*bassoon*

John Di Petrillo—*trumpet*
 Noble Morrell—*trumpet*
 Ronald Borrer—*trombone*
 Jerry Kuhl—*trombone*

8:00 THE BERKSHIRE MUSIC CENTER ORCHESTRA MUSIC SHED

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Marche HongroisePaul Capolongo, Conductor, Winner of the 1963
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VERDI

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Richard Burgin, Conductor

TE DEUM

Awarding of the prizes for the 1963 session
by Erich Leinsdorf, Director of the Berkshire Music Center

INTERMISSION

SHOSTAKOVICH

SYMPHONY NO. 5, OP. 47

Moderato
Allegretto
Largo
Allegro non troppo
Richard Burgin, Conductor

ORCHESTRA OF THE BERKSHIRE MUSIC CENTER

VIOLINS

George Binkley
Shelley Cleve
Mary Critelli
Emily Faxon
Masako Fujii
Jerre Gibson
Barbara Heinen
Mutsuko Ickenouchi
Roland Jones
Won-Mo Kim
Marie Koscak
Semmy Lazaroff
Sylvia Lee
Leora Martin
Bonnie Matthews
Julian Meyer
Irene Perrenod
Barry Ross
Booker Rowe
Mary Rowen
Laraine Shapiro
Haim Shtrum
Roy Sonne
Lily Soong
Marylou Speaker
Barrett Stoll
Jean Tai
Peter Weil

VIOLAS

Nancy Blacklock
Amy Blinder
Pamela Goldsmith
Charles Griffen
Ko Hirai
Paul JorgensonShirley Manuel
Frank Reilly
Taissa Silvers
Paul Strassburg
Simone Tanguay
Ascher Temkin

CELLOS

David Cole
Stephen Custer
Michael Flaksman
Janet Frank
Harry Jensen
Jerome Patterson
Michael Stoughton
Peter Wukovitz
Jane Yust

BASSES

Diane Bulgarelli
Paul Ellison
Maxim Janowsky
Jeffrey Levine
F. James Levinson
George Moyer
Lew Norton
William Piacitelli
Ann Rishell

FLUTES

Alice Kogan
Rudolf Neufeld
David Shostac
Virginia Sindelar

OBOES

Ira Deutsch
Jon Peterson
Andrew WhiteENGLISH HORN
Douglas Bairstow

CLARINETS

Winfield Swarr
Craig Watjen
Nancy Wenk

BASS CLARINET

Virgil Blackwell

BASSOONS

Crawford Best
Elizabeth Bishop
Lois Eisenberg
Jonathan Friedman
John Gillette
Janet Lombard

HORNS

Virginia Blair
Joy Durschnitt
John Giblin
Sharon Johnson
Bill Lane
Sharon Moe
John Ohanian
Brian Sternberg

TRUMPETS

John Di Petrillo
Jon Irish
Noble Morrell
Ramon Parcells
Philip Shoptaugh
Patrick Renzi

TROMBONES

Robert Bailey
Lawrence Benz
Ronald Borrer
McDowell Kenley
Jerry Kuhl
Walter Werner

TUBAS

Thompson Hanks
John MacGlarryTIMPANI
AND PERCUSSIONMakoto Aruga
Reginald Bonnin
Ronald Dowd
Donna Garber
Dennis Kain
Johanna Kemper
James Latimer

HARPS

Ursula Kwasnicka
Evelia Tabora

PIANO

Leon Gregorian

THE BERKSHIRE MUSIC CENTER

Mrs. Koussevitzky has told the students here, "I remember when the Center was but a vision—a creative ideal of Serge Koussevitzky which he conceived at the eve of the First World War and which he was destined to bring to life in the United States of America during the first year of World War II. The plan he envisioned called for the dimensions and resources of a vast country, free and vigorous, eager and youthful in spirit. The great Boston Symphony Orchestra with a noble tradition gave body to the spirit." Erich Leinsdorf, in his address at the Opening Exercises of the Berkshire Music Center this season, said: "I hope that summers spent here, participating in the Berkshire Music Center, may become crowning periods in the formal learning years of the young.—Here at Tanglewood we want to help the young to grow with awareness into artists of responsibility."

The problem of financing such an undertaking has always been a thorny one, inasmuch as it is done by the Boston Symphony Orchestra, which is already dependent on contributions for its continuation, and because students of music are seldom persons of means. Scholarships at the Berkshire Music Center take the form of grants towards tuition from the Tanglewood Revolving Scholarship Fund, which has been established by gifts from RCA Victor, the Rockefeller Foundation and others. But the continued sources of financial aid to the Tanglewood musician are not sufficient to meet the costs of training him here. The annual deficit on the center's operation is met by the Boston Symphony Orchestra.

In order to carry on the work of the Center, additional scholarship aid is needed; your inquiry on details of a partial or full scholarship will be gratefully received.

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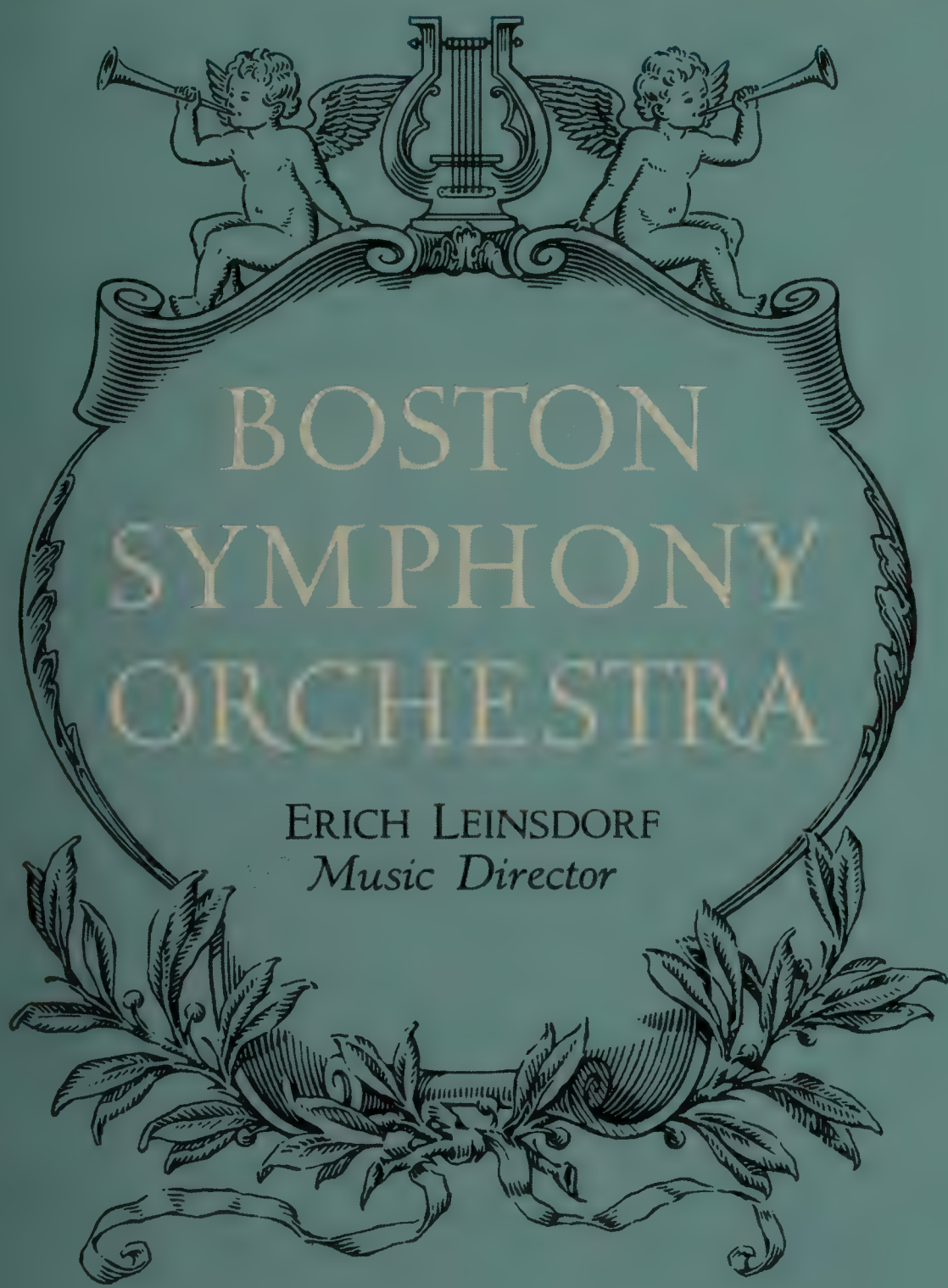
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TANGLEWOOD



FIRST WEEK

July 3, 4, 5, 1964

BERKSHIRE FESTIVAL



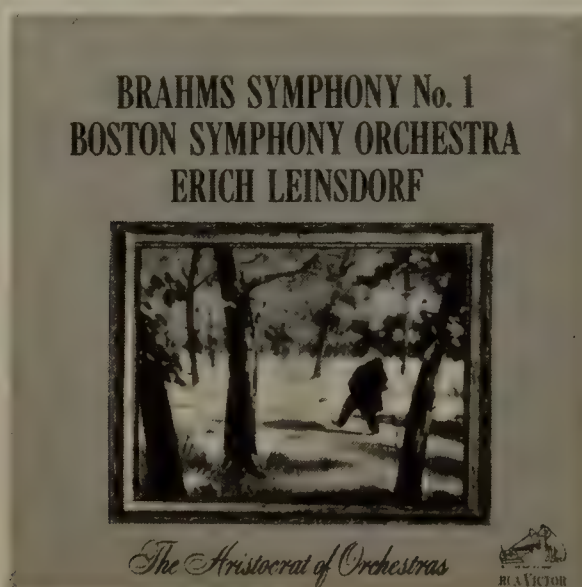
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RICHARD BURGIN, *Associate Conductor*

Berkshire Festival, Season 1964

TWENTY-SEVENTH SEASON

MUSIC SHED AT TANGLEWOOD, LENOX, MASSACHUSETTS

FIRST WEEK

Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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THE CONDUCTOR

ERICH LEINS DORF is now opening his second season at Tanglewood as the Music Director of the Boston Symphony Orchestra and of the Berkshire Music Center. He is the third conductor of this Orchestra in forty years, Serge Koussevitzky having been the leader for twenty-five years (1924-1949), and Charles Munch having followed him for thirteen seasons.

Although born in Vienna, where he had his first training and experience, Erich Leinsdorf has made this country his home since 1937, in which year he first became a conductor of the Metropolitan Opera Company. Previous to that time he had assisted Bruno Walter and Arturo Toscanini as conductor of the Festivals at Salzburg. He conducted the Cleveland Orchestra in 1943, but was called into service in the United States Army. After the War he became Music Director of the Rochester Philharmonic Orchestra; in 1956, Conductor of the New York City Opera, and from 1957 until he took his present position he was Conductor and Music Consultant of the Metropolitan Opera. He has conducted many times as guest with the principal opera companies and orchestras, here and abroad.



CLAUDIO ARRAU was born in Chilan, Chile, in 1903. At the age of seven he was sent by his government to Berlin, where he had his principal development and first successes. Since 1941 he has made the United States his home. He has appeared as soloist in Berkshire Festival concerts on six occasions since 1946.



HELEN VANNI, a leading mezzo soprano of the Metropolitan Opera Company where she has sung notably in *Figaro* (Cherubino) and *The Tales of Hoffman* (Nicklausse), has been prominent in opera productions elsewhere. She was born in Davenport, Iowa. Her training has included experience in the Opera Department of the Berkshire Music Center.

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In Memoriam

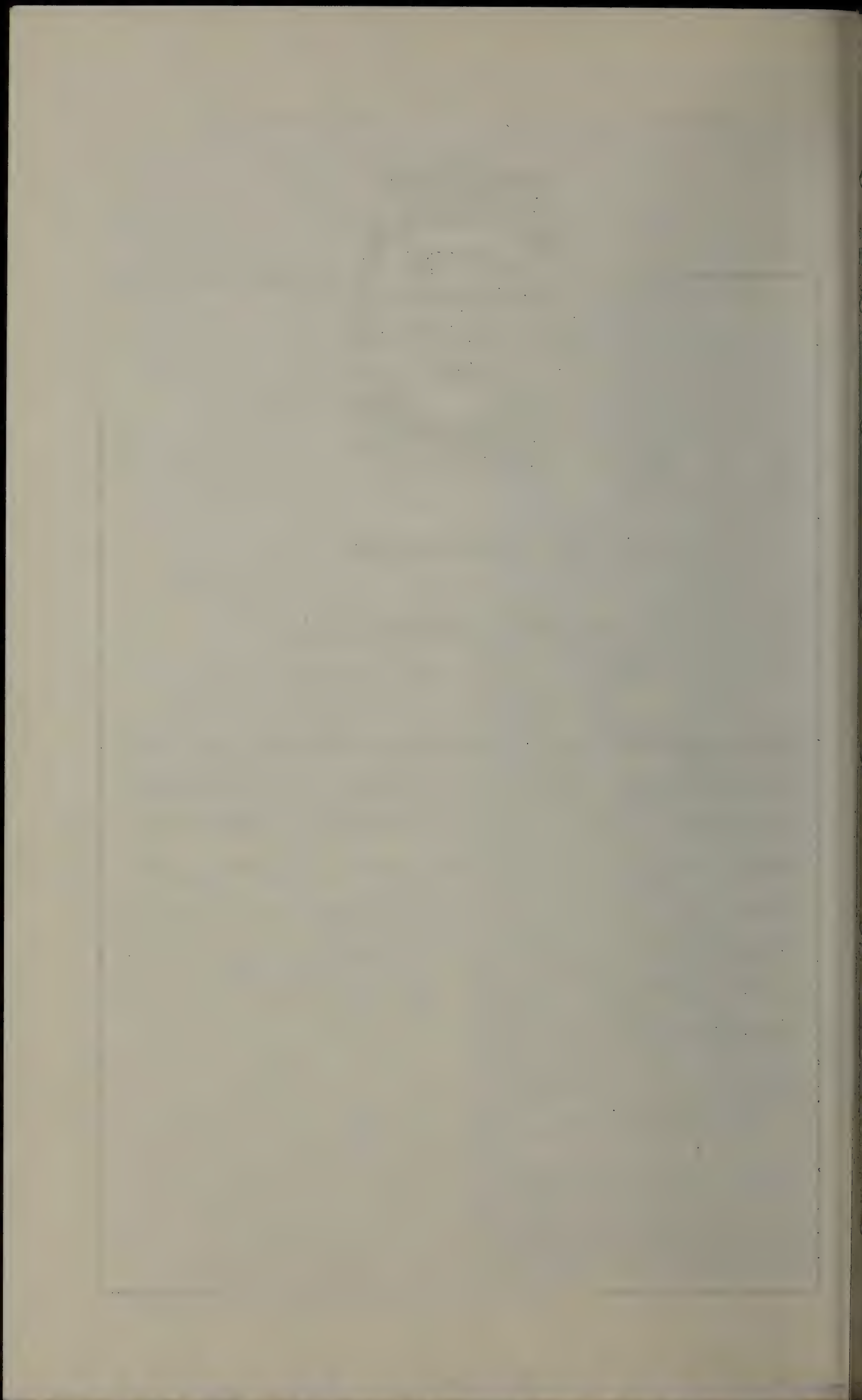
PIERRE MONTEUX

April 4, 1875 — July 1, 1964

Pierre Monteux is held in affectionate memory by those who attended his many concerts as Conductor of this Orchestra from 1919 to 1924 and as Guest Conductor in Boston, cities abroad, and in Tanglewood where he has conducted in each season since 1952. At the conclusion of the first half of this program, Mr. Leinsdorf and the Orchestra will perform the Kyrie from Mozart's Mass in C minor, the Festival Chorus and Helen Boatwright assisting.

Friday, July 3, 1964

(Please do not applaud)



B O S T O N S Y M P H O N Y O R C H E S T R A

Friday Evening, July 3, at 8:00

ERICH LEINSDORF, *Conductor*

M O Z A R T

†MARCH IN D MAJOR, K. 237

†SERENADE IN D MAJOR, K. 203

- I. Andante maestoso; Allegro assai
- II. (Andante: with Violin Solo)
- III. Menuetto; Trio (with Violin Solo)
- IV. (Allegro; with Violin Solo)
- V. Menuetto
- VI. (Andante)
- VII. Menuetto
- VIII. Prestissimo

Violin Solo: JOSEPH SILVERSTEIN

I n t e r m i s s i o n

PIANO CONCERTO NO. 15 IN B-FLAT MAJOR, K. 450

- I. Allegro
- II. Andante
- III. Allegro

Soloist: CLAUDIO ARRAU

SYMPHONY IN C MAJOR, "LINZ" (No. 36), K. 425

- I. Adagio; allegro spiritoso
- II. Poco adagio
- III. Menuetto
- IV. Presto

Mr. ARRAU plays the Baldwin Piano

† First performance at the Festival concerts

COMPOSERS, PERFORMERS AND LISTENERS

By ERICH LEINSDORF

*At the opening exercises of the Berkshire Music Center last Sunday, Erich Leinsdorf remarked that "since its earliest days under the guidance of Serge Koussevitzky it has played host to contemporary composers and provided a forum for discussion and experiment. It has encouraged the widest difference of stylistic approach to be manifested here by faculty and participants alike."**

After advising the composers and performers of the Center from the fund of his own experience, Mr. Leinsdorf made some general observations on the contemporary point of view:

The Berkshire Music Center here at Tanglewood is organized and will be run with one principal aim: to build a bridge between school and professional life. Crossing this bridge during the next eight weeks, you will have ample opportunity to ask questions, to get answers, and—more significantly—you may recognize the value of being well-informed not only in music, but in the full spectrum of our civilization and its relations to the arts.

* The "stylistic approach" to the old and to the new will be examined with special care this season through the Musicological Symposium (July 13, 14, 15), the Festival of Contemporary American Music in cooperation with the Fromm Music Foundation (August 9, 10, 12, 13), in which ten new commissioned works will be performed, together with a series of Bach Cantatas on Sunday evenings and the large and various repertory of the Festival, chamber and choral concerts.

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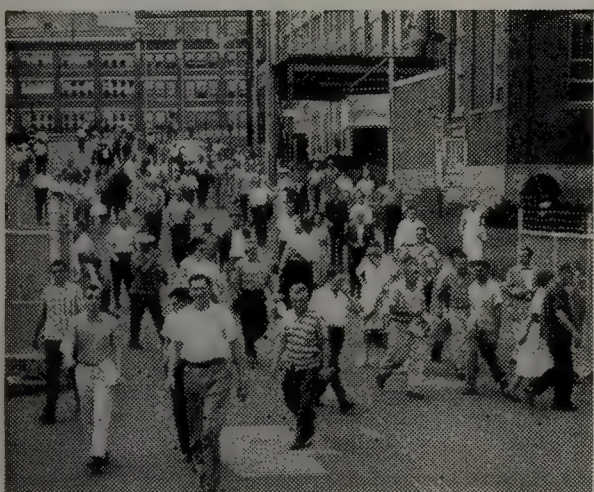
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In order to know better how the Berkshire Music Center can serve the over-all musical needs of the United States, we have sought, and will continue to seek, opinions and ideas from various authorities. . . .

Mindful of the dire shortage of first-rate string players, we arranged last summer for a symposium on the string instrument problem. A group of distinguished performers and pedagogues on all the string instruments discussed at length the needs of the modern performer. The conclusions which were drawn from these discussions served to further indicate how complex are the roles which the modern performer must fulfill. This summer we plan another symposium, which should continue to deliberate and to make its conclusions and recommendations. We aim to keep Tanglewood a purely persuasive force—without any legal or bureaucratic power to enforce whatever convictions we may hold or at which we may arrive.

One of our new projects this year is a symposium on performance techniques in the eighteenth and nineteenth centuries. This is more than a desirable expansion of our activities; it is a necessity, because not many musicians know enough about basic customs, traditions, and appropriate practices in performing works of the past. . . .

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One basic problem few performers realize is that composers indicate not only what the performer should do, but they use their symbols often to counteract existing abuses. Every composer, even the romantics who allegedly wrote regardless of existing conditions, never composed without an ear to that specific sound which they knew. They always worked either for an ideal, or they aimed to counteract existing imperfections, abuses, and other insufficiencies which pained them. When I hear (alas, so often) somebody stating with great rectitude that he never changes an iota in the printed score, I know by that one statement that I am listening to a person ignorant of the relativity in musical notation.

Musicologists are making a life study of the conditions during specific periods in which they specialize, and it can only benefit performers to consider these findings as an essential part of their own preparation. Thus I hope that the old cliché of the ivory-tower bookworm who has no contact with live music may be once and for all shattered; to be replaced by your receptivity of what the musicologists have to offer. I expect that all our enrollment will attend the musicological symposium this summer, will listen to the papers read, and participate in the discussions with the panelists. The symposium will offer you a magnificent opportunity to get some of the more puzzling questions about ornamentation, appoggiatura, and a number of traditional do's and don'ts answered authoritatively. We do not expect that all of our participants

(Continued on page 30)

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Program Notes

Friday Evening, July 3

WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

MARCH IN D MAJOR, K. 237

Mozart wrote marches for various occasions, notably for Divertimentos or Serenades which they opened or closed. There are seventeen in the published listing, and some of them have become separated from the scores in which they were originally used. The march here performed is dated Salzburg, 1774.

SERENADE IN D, K. 203

This music (dated 1774) must have provided a party as large and pretentious as Salzburg could muster. The first and closing movements are ceremonious, with trumpets. The eight movements could well have filled an evening; there are three minuets, which may have been danced. Other move-



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ments were surely intended for quiet listening. The second, third and fourth movements are in effect a three-movement violin concerto, wherein the *violino principale* weaves figures through the score, or alternates with his fellow violinists. This "concerto" includes the first minuet, for strings only, the soloist elaborating the trio. The main section is a prime instance of elementary simplicity turned with a Mozartean charm that is quite disarming. The trumpets return in the second minuet but with flutes, in the interest of brightness and point rather than body. The second slow movement (Andante) draws another side of Mozart; it is gentle mood music—it could be called "glamorous" in the true sense of that word before it was vulgarized. A murmuring trilled accompaniment by the muted violins seems to foretell the terzettino of the parting lovers ("*Soave sia vento*") in *Così fan tutte*. Over this the first violins and then the oboes sing a captivating air.

PIANO CONCERTO IN B FLAT, K. 450

In the spring of 1784 Mozart was reaching the summit of his popularity in Vienna as a pianist. He composed four concertos for Lent (K. 449, in E flat; 450, in B flat; 451, in D; 453, in G)—the first and last for his pupil Barbara ("Babette") Ployer—but also, like the others, for his own use. His mastery after a gap of two years shows a marked advance in these four. In a letter to his father (May 26, 1784), Mozart reveals that he was well aware of having lifted the concerto to a new degree of integration and expressive variety. He had never before proudly submitted his latest works to his father and sister for an opinion. He singles out from the four the ones in B flat and D,* which he had composed entirely for himself, with no stint upon pianistic brilliance and orchestral freedom: "I really cannot choose between the two of them, but I regard them both as concertos that are bound to make the performer sweat. From the point of view of difficulty the B flat Concerto beats the one in D. Well, I am curious to hear which of the three, the B flat, D, and G, you and my sister prefer."

* These two are to be performed at the first two Festival concerts.

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It should be remarked that he was sending his scores to his sister for her opinion as a pianist. He meant, in referring to these particular concertos, that the pianist dominates throughout with every sort of running figure. Here, in much of the first movement, the orchestra supports him with light chords; in the finale, his part is still more brilliant, but it must be added that the brilliance is really due to the fired imagination, the bold incursions of the composer rather than to the purpose of dexterity as such. Nor is the orchestra really subordinate, for Mozart exploits its colors as never before in the concertos. None had sounded so symphonic. At the very opening he rejoices in separate treatment of the wind choir, alternating with strings. In the finale, a flute is added to the oboes, bassoons and horns to give a bright edge to the sonority. Flute and oboes have solo passages, and the "hunting horns," hitherto used mostly for soft, sustained notes, come into their own. The Andante consists of an air in E flat, in triple beat, which is varied. It seems to open the way to Beethoven as ornamental running figures in thirty-second notes cease to be decorative and become moving melodic expression. The finale, on his favored romping 6/8 rhythm, rises from light exuberance to one of the richest of all Mozart's rondos, with endless surprises in transition, contrast, chromatic manipulation.

SYMPHONY IN C, "LINZ" (K. 425)

In Vienna, where Mozart spent the last ten years of his life, composing according to needs, his genius found its full fruition in a quantity of great works. They embrace his finest string quartets and quintets and his piano concertos in numbers; also his five great operas in the buffo vein. It must be a reflection on Viennese taste, or lack of musical perception, that he seems never to have been asked to compose a symphony in Vienna. Of the three great symphonies of 1788 there is no record either of commission or performance. Prague, enraptured over *Figaro*, asked in 1786 for the Symphony which bears its name. Three years earlier, while returning from a visit to Salzburg with Constanze a year after their marriage, he stopped in Linz to visit his friend Count Thun, and there hastily composed a symphony.

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When it is possible to ascertain the circumstances under which Mozart wrote his truly surpassing scores, one is invariably astonished that a triumph of his art, a rare efflorescence of the spirit quite unequalled in kind, could have come into being apparently with entire casualness.

Mozart had been assured of a welcome at Linz from Count Thun, father of his pupil in Vienna. "When we arrived at the gate of Linz," wrote the composer to his father, "we were met by a servant sent to conduct us to the residence of the old Count Thun. I cannot say enough of the politeness with which we were overwhelmed. On Tuesday, November 4, I shall give a concert in the theatre here, and as I have not a single symphony with me, I am writing one for dear life to be ready in time." Mozart was as good as his word—within the five days that remained from his arrival to the hour of the concert a new symphony was written, the parts copied, the piece (presumably) rehearsed. It is small wonder that the experts have found it hard to believe that Mozart at a moment's notice, in a strange house, and in the space of some three days, conceived and completed a full length symphony, replete with innovation, daring and provocative in detail of treatment; the obvious product of one who has taken new thought and gathered new power. As the years pass, the students of Mozart have learned to accept what they will never account for—sudden and incredible manifestations in his development. André has doubted whether the symphony written for Linz was the one in C major. He argued in favor of a shorter one in G major (K. 444) and evidently of the same period as more likely. Niemetschek stated that the one in C major was dedicated to Count Thun, but the original score having been lost, there is no positive proof of this. Jahn inclined to this symphony, and later authorities, notably Saint-Foix and Alfred Einstein, have finally accepted it, dismissing the other one as the work of Michael Haydn, for which Mozart wrote an introductory adagio.



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Saturday Evening, July 4

WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

DIVERTIMENTO IN F, K. 247, AND MARCH IN F, K. 248, FOR STRINGS AND TWO HORNS

Mozart composed this Divertimento (numbered 10 in the complete edition) at Salzburg in June, 1776. The March, separately published, is generally believed to have belonged to this Divertimento. Mozart must have had a special fondness for the combination of strings and two horns for his Divertimentos, for he turned four times to this grouping.* The blending of tones is most happy, or becomes so with his special mastery. The horns are not treated melodically, and seldom separately. The principal violin is often treated as soloist in the entertainment music. In this Divertimento no solo is indicated, but the first violin part is important throughout. The horns are used to lend their particular glow of color to the string chords. In the trio of the first minuet they announce each section unaccompanied. The adagio is for the strings only. Before the swift finale, obviously for the sake of contrast, there is an andante introduction of sixteen measures.

This Divertimento is believed to have been composed for the Lodron family at Salzburg, friends and patrons of the composer. It was for the Countess Lodron and her two fair daughters that Mozart composed his Concerto for Three Pianos, K. 242. It was played by these ladies in February of the same year (1776).

These entertainment pieces often opened or closed with a march, and the marches were published as independent numbers, the scores having become separated from the suites for which they were written.

MOZART'S PARTY MUSIC

Commentators still break their heads trying to distinguish among Mozart's titles: Cassations, Divertimentos, Serenades. It is far simpler to

* K. 205 in D (1773); K. 247 (1776); K. 287 in B-flat (1777); K. 334 in D (1779).

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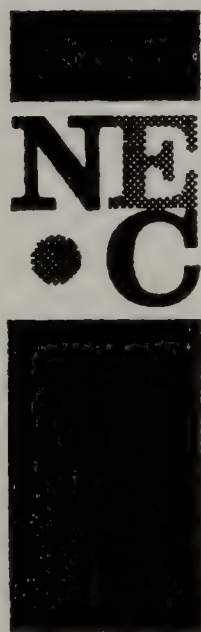
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consider Mozart's party music (*Unterhaltungsmusik*) as one category than to look for three workable definitions. The terms are often interchangeable. If Mozart had written his two early cassations (they imply sizable Salzburg functions) at a later date he would probably have called them serenades, somewhat comparable to the *Haffner* Serenade. The titles "divertimento" and "serenade" each apply to night music under a window or in a garden in the warm season, in a ballroom or banquet hall in winter. Each includes works for strings alone, or winds alone, or mixed groups. Each consists of movements from four to ten, with elements from the symphony and the suite. The serenades were sometimes called "*Finalmusik*," and (like the divertimentos) often opened and closed with a march, as if to start off a party and to bring it to a brilliant conclusion, yet a divertimento could call for a considerable orchestra with brass and drums, especially the earlier ones. K. 187 is labeled "*Tafelmusik oder Festmusik*." Usually the divertimentos call for a smaller group—a favorite one was a string quartet with two horns. The serenades when strings are involved are always in the convenient key of D major.

The music however named was obviously played at intervals through the evening. Mozart gives us examples of the custom in the "Table Music" which accompanies Don Giovanni's aristocratic repast at the end of the opera. An example of "night music" by gentle wind voices is heard in the Second Act of *Così fan tutte*, when the two suitors approach their ladies. This would probably have been called a serenade, but in divertimentos too a wind "*Harmonie*" was a favorite outdoor choice, sometimes joined with a string trio—or string quartet. When this happened the principal violin more or less took over, became a leading voice, and provided what was in effect the slow move-



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M O Z A R T

†DIVERTIMENTO IN F, K. 247, AND MARCH IN F,
K. 248, FOR STRINGS AND TWO HORNS

March
Allegro
Andante grazioso
Menuetto
Adagio
Menuetto
Andante; Allegro assai

†PIANO CONCERTO NO. 16 IN D MAJOR, K. 451

I. Allegro assai
II. Andante
III. Allegro di molto

Soloist: CLAUDIO ARRAU

Intermission

SYMPHONY IN G MINOR (No. 40), K. 550

I. Molto allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro assai

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† First performance at the Festival concerts

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ment of a violin concerto. The wind players were given solo passages too, where talent permitted, and were usually treated as a concertante group. The type pattern is six movements—a more or less symphonic allegro and finale, and in between two slow movements and two minuets in alternation. The score is open, transparent, only occasionally leaning toward the intricacy of chamber music. For the most part, Mozart avoided a complex texture, used simple means to please his casual listeners, capturing their attention with his wit, attaining distinction with his sensitivity to balance and color, his lively and unflinching imagination.

Popular music in the eighteenth century did not have, as now, a separate category of composers. Mozart was called upon at any moment to provide any music whatsoever, from the most solemn Mass to the lightest stage entertainment; music for concerts, music for dancing. Music by the yard for social functions did not in the least bother him. He provided it with enthusiasm, for he was incapable of turning out music automatically. Taste, resource, skill, spontaneity never lapsed. He neither wrote above the heads of his audience, nor did he demean his art. He knew the pulse of popularity, in the sense that Johann Strauss in another century, and Offenbach, and Tchaikovsky knew it. Often he gave his patrons not only surface charm, but undying

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July 18, Saturday, 8:30 p.m.

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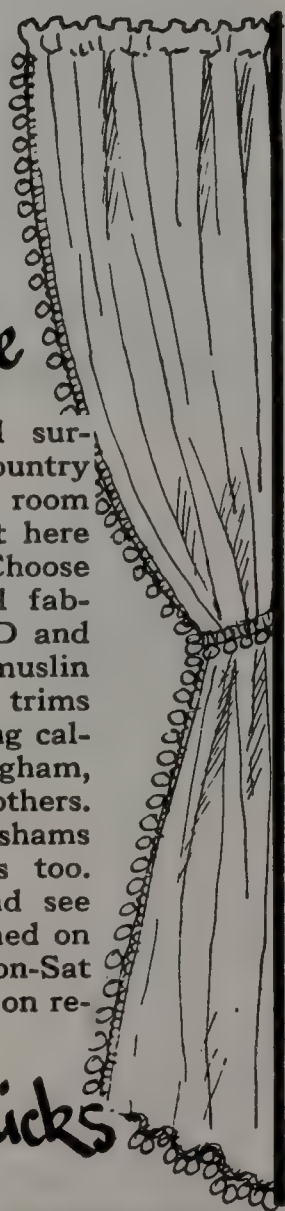
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beauty of detail which, even if they were more attentive than those at social gatherings are now, they must have missed altogether.

Mozart cheerfully wrote down to a society audience, but did it in such a way that the critic of today who would pass this music by is only revealing academic prejudice. To debase his talent to a job Mozart would have had to do what anyone else would have done—and usually does now in our commercial world—turned out listless, pattern music which would have perfectly well met the occasion—and died with it. This was simply not in his nature. In almost every one of the many movements in his party music there is fresh invention, special charm, inexhaustible melody, as if he had never before composed a minuet or an andantino.

PIANO CONCERTO IN D, K. 451

Mozart dated this concerto in his thematic notebook as of March 22, 1784, seven days later than the Concerto in B-flat, K. 450, performed by Mr. Arrau at the previous Festival concert on July 3. It is eloquent proof, if proof is needed, that under pressure his workmanship was at its best. The result does not suggest a pondered concerto, but a spontaneous one. It has orchestral brilliance, with trumpets and drums, full pianistic display in the first and last movements. The opening Allegro assai strides like a jaunty march, with rhythms established in the long orchestral exposition. The Andante is simple and placid by contrast. Mozart's sister objected to the bareness of the eight-measure phrase at the fifty-third bar, whereby the present performer has a choice of a completely simple and an elaborated version of the melody at this point. It is a matter of taste; the player must bear in mind that Mozart was liberal about ornamentation, but he often cultivated simplicity with a purpose. The finale is for show and designed to please any social gathering. Before anyone puts the outside movements down as surface music he should listen carefully to the development sections in each.

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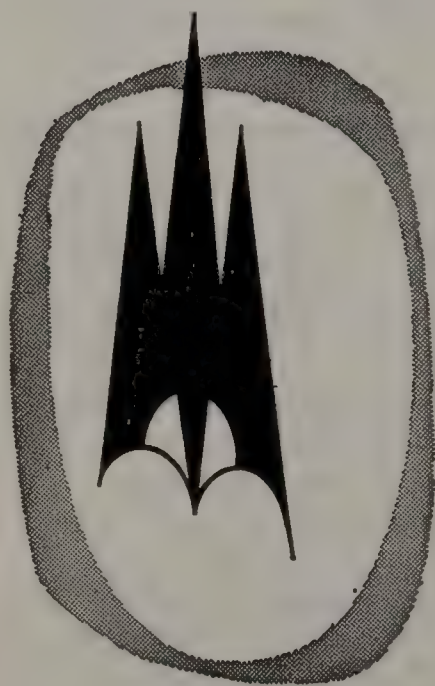
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SYMPHONY IN G MINOR (K. 550)

This Symphony was composed in July, 1788, in Vienna.

The G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means. The special coloring of the G minor Symphony is illustrated by Mendelssohn's retort to a declaration of Liszt that the pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate *piano* in the string quartet, the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling semi-tone to the dominant which for generations seems to have been the composers' convention for plaintive sadness. (In Tchaikovsky's Sixth Symphony it reaches a sort of peak.) The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are the first characteristics of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.



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The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet—all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

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Sunday Afternoon, July 5

SYMPHONY IN G MINOR, NO. 39

JOSEPH HAYDN

Born in Rohrau, March 31, 1732; died in Vienna, May 31, 1809

This Symphony was composed before 1770 (probably 1768).

This Symphony marks a turning point in the symphonic Haydn. It was his first bearing a minor key and the first of five symphonies in the minor within these years 1768 to 1773. This was a surprising and (as it proved) a passing romantic efflorescence in his music, and has been called his "Storm and Stress" period. Haydn had been writing symphonies with great readiness for his masters at Eisenstadt—eighty-one are listed as composed through the twenty-six years until 1786, when he wrote his first for Paris. For the most part this bulk of his symphonies is within the constrictions of polite gallantry, and in the basic major tonality. The minor mode, seldom used as a leading key for instrumental music in the time of this Symphony, would have been far more arresting to its first hearers than to our later age when it has become more common, and not necessarily somber. The G minor Symphony was closely followed by the one in F minor, "*La Passione*" (No. 49), a work of pervasive, frenzied intensity. In 1772, he composed the elegiac "*Trauer*" Symphony in E minor, the "*Farewell*" Symphony in the then unusual key of F-sharp minor, and perhaps slightly later, the C minor Symphony, No. 52.* In this period of about five years he also wrote the sentimental Piano Sonata No. 20, in C minor (1771), and in 1772, the String Quartets, Op. 20, of which the Third is in C minor, the Fifth in F minor. The opening movement of the F minor Quartet in particular is strongly dramatic in mood.

The Symphony in G minor is less tragic than its fellows; it has none of the outspoken pathos for example of "*La Passione*," No. 49. The first movement despite its minor cast is made upon a fluent subject of spirited rhythm, devolving upon itself with a flexibility surprising for its early date. Enigmatic pauses between phrases which break the continuity with rests of a full bar's length give the impression that the composer was less in an emotional mood when he wrote this Symphony than a mood for experiment. The Andante too is unorthodox in its melodic shape. It has the rhythmic point, but not the lightness of an allegretto. It is for strings only. The finale drives home the

* This Symphony was introduced to these concerts on February 15, 1963.

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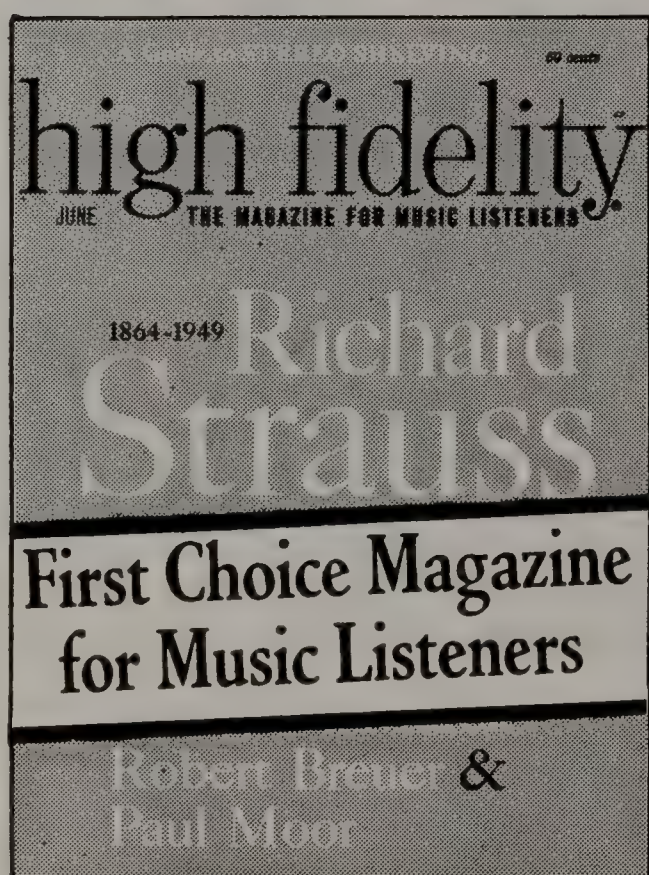
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tonality of G minor with almost furious insistence. Here we have storm music in the eighteenth-century concept, with rushing scale passages—such as Gluck used for a particular theatrical purpose, and also Mozart (in *Idomeneo*).

This Symphony indicates that there was an urge to break with the constrictions of custom as well as a release of sentiment within the classical mold of that period. It went with the fresh fervor then possessing the younger poets of North Germany, stemming from the "back-to-nature" impulse of Jean-Jacques Rousseau in France, and finding spokesmen in Lessing and Herder. To associate Haydn with the *Sturm und Drang* movement is more than a little embarrassing to the categorists, for Goethe's *Sorrows of Werther* did not appear until 1774, Schiller's *The Robbers* until 1781. Klinger's *Sturm und Drang*, which gave the title to the movement, appeared in 1776. There is no evidence that Haydn in his Hungarian isolation was close to German poetry, nor to any extensive literature. He was undoubtedly sensitive to the atmosphere of music which was being similarly influenced. Here is proof, if proof is needed, that the emotional art of music was even more sensitive to the new esthetic of free personal expression, "*Empfindsamkeit*," than was literary Germany in the eighteenth century. According to Theodor



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Wyzewa, the boy Mozart caught some of it from Michael Haydn, and again from Joseph Haydn when in 1773, at the age of seventeen, he wrote the first of his two symphonies in G minor, as if inspired by Haydn's No. 39 in the same key. All that one can say with assurance is that composers alert to the new emotional surge responded readily to this new expressiveness in their art. The expressive and also experimental incursions of Emanuel Bach undoubtedly influenced Haydn. Gluck saw the light when he composed *Orfeo* and *Alceste* in the sixties, superimposing deeply moving music upon stiff classical texts.

The striking fact about Haydn's so-called "Storm and Stress" period is that for nine years afterwards he excluded this new strain, this imaginative liberation, from his scores. The impulse would return and widen the whole scope of his art when his audiences, hitherto confined to the insular and gentlemanly Eisenstadt, became Paris, London, Berlin, much of Europe. The date of the heavily tragic *Seven Last Words* was 1785.

The long relapse into the more conservative and genteel style after the wayward boldness of five years is hard to explain. It would seem likely, although there is no documentary proof, that Haydn's prince disliked indecorous "Storm and Stress" liberties and forbade the further use of them in his domains. The symphonies which followed No. 52 and preceded the Paris symphonies of 1786 number approximately twenty-seven, and these have no notable use of the earlier emotional intensity. From the Paris symphonies until the end Haydn was the fully expressive and broadly conceptual composer, combining his light and serious moods as he saw fit. Incidentally, there is a gap of nine years between the quartets of Op. 20 (1772) and the quartets which followed: the Russian quartets, Op. 33 (1781).

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†SYMPHONY No. 39, IN G MINOR

- I. Allegro assai
- II. Andante
- III. Menuetto
- IV. Finale: Allegro molto

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("THE TWO PSEUDO COUNTS" OR
"THE HUSBAND WITHOUT A WIFE"), Act II, Scene 5

Cimarosa's opera, with a text by A. Anelli, was first performed on October 10, 1784 at La Scala in Milan. Haydn presumably supplied this Aria when he staged the work at Esterházy in 1789.

Adagio. Beatrice in despair encounters the ghost of her father. To him she swears that she will never marry.

"Infelice sventurata, sono oppressa dal destino. Son da tutti abbandonata, e non so, no, e non so trovar pietà. Che vedo? un ombra mesta! Ombra del padre è questa che a minacciar mi stà. Perdona: si perdona, ombra del mio papa. Non voglio più marito, non voglio più sposare, zitella vo restare andate via di quà. Sono infelice etc."

CANTATA, "APPLAUSUS"*

This Cantata was composed for an Austrian monastery long unidentified. The score is dated 1768. The composer in his old age named it in his thematic catalogue as Kremsmünster. Einstein named Göttweig, where a new abbot was installed in that year, but Nowak found the answer in the Zwettl Monastery in Lower Austria where the score and parts were found. Nowak noted that the music was for a birthday celebration, and not for an installation. The curious part of the problem is that Haydn himself was unacquainted with those for whom the work was intended. A letter to the brothers of the Zwettl Monastery (found with the music) ends: "If I have perhaps not guessed the taste of these gentlemen, I am not to be blamed for it, for I know neither the persons nor the places, and the fact that they were concealed from me really made my work very difficult. For the rest, I hope that this *Applausus* will please the poet, the worthy musicians, and the honorable reverend *Auditorio*, all of whom I greet with profound respect."

* Harpsichord continuo by Mrs. Irma Rogell.

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Applausus is composed for five solo singers and applauds the four major virtues as practiced in the monastery: Temperance, Prudence, Justice and Fortitude; there is also a part for the head Theologian. The score consists of eight arias sung by individual or combined soloists, interspersed with recitatives and ending with a choral prayer.

The letter referred to above is a remarkable document, for in advising his unknown singers and players about details of performance Haydn reveals his special expectations about performances in general—points rarely written down in those days when performing methods were instilled directly in rehearsal and so lost to posterity. It is here quoted in abbreviated form:

"First," Haydn writes, "I would ask you to observe strictly the tempi indicated, taking the allegros a bit more rapidly than usual, on account of the nature of the text.

"Second, for the Overture all you need to play is an allegro and an andante, for the opening ritornello takes the place of the final allegro. If I knew the date of the performance, I might send you a new overture by that time.

"Thirdly, in the accompanied recitatives, you must observe that the accompaniment should not enter until the singer has quite finished his text." Haydn does not want final syllables covered by the orchestra. He advocates the stress on the penult of the word "*metamorphōsis*" according to the Latin rather than the Italian "*metamōrfosi*."

"Fourthly, the fortes and pianos are written correctly throughout and should be exactly observed." Dynamic indications were then generally neglected. The composer stresses the importance of every shading "from pianissimo to fortissimo."

"Fifthly, I have often been annoyed at certain violinists in various concerts who absolutely ruined the so-called ties—which are among the most beautiful things in music—in that they bounced the bows off the tied note." . . .

"Sixthly, I would ask you to use two players on the viola part throughout, for the inner parts sometimes need to be heard more than the upper parts, and you will find that in all my compositions the viola rarely doubles the bass." (a significant observation!)

"Seventhly, if you have to copy two sets of violin parts, the copyist should see that the players do not have to turn their pages at the same time.

"Eighthly, I suggest that the two most prominent solo singers have a clear pronunciation, singing slowly in the recitatives so that every syllable can be understood.

"Ninthly, I hope for at least three or four rehearsals of the entire work.



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"Tenthly, in the soprano aria the bassoon can be omitted if absolutely necessary, but I would rather have it present, at least when the bass is obbligato throughout. And I prefer a band of three bass instruments—cello, bassoon and double bass—to one with six double basses and three cellos, because certain passages stand out better that way.

"Finally I ask everyone, and especially the musicians, for the sake of my reputation as well as their own, to be as diligent as possible."



The following resumé is taken from the translation kindly made by Father Daniel J. Honan.

- I. The four cardinal virtues personified (Prudence, Temperance, Justice, Fortitude) express in turn their delight in the Monastery: their noble dwelling, where their loftiest aspirations are all fulfilled.
- II. Quartet: Virtue turns aside from pleasures and despises hindrances. The fragrance of virtue is honey-sweet.
- III. Recitative, Theology (the head father): Marvel no longer, O heavenly Muses, nor scruple further concerning your new abode. This change for you was decreed in heaven, coming down to you as a precious gift from the Father of Lights.
- IV. Aria, Theology: No dream deludes you. You behold what you seem to behold. There is no masked deception here but only truth. Tasks once burdensome for you shall in this abode be turned to joys.
- V. Recitative, Theology: Our noble House is highly respected by the mighty. Princes love nothing that is narrow.
- VI. Duet, Temperance and Prudence: Let any man who yearns to learn my lessons, to acquire the principles of moral wisdom—let him come to this House. These pursuits shall bring him honor; the seeds of his labor shall yield a broad harvest and enduring sweet satisfaction.

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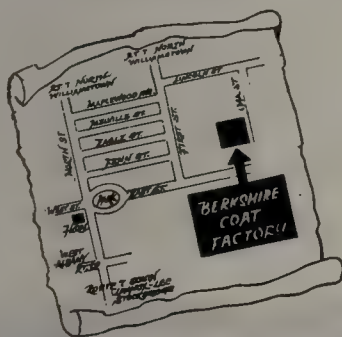
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- VII. Recitative, Justice: Within these walls, O my Sisters, I find things remarkable. . . . Justice and Goodness are here perfectly balanced. This code of conduct prevails: to act virtuously and tremble before no man.
- VIII. Justice: O devoted patriots, for you there is stored up a renown which shall never end. A heavenly reward shall attend your strenuous exertions for the public welfare, O devoted patriots!
- IX. Recitative, Fortitude: Though the wild threatening turbulence of our times reel with hair-raising shrieks, it cannot destroy this House.
- X. Aria, Fortitude: Though fate do its worst, noble minds shall remain unmoved. Though the universe itself be turned inside out, the noble spirit shall be borne up in sweetest peace.
- XI. Recitative, Temperance: Before any other I lived in these Halls, and for this reason I count myself blessed beyond the rest.
- XII. Aria, Temperance: Prosperous is the outcome of projects maturely weighed and temperately undertaken. More secure is our progress and rarer are our failures when we make haste slowly.
- XIII. Recitative, Justice: Sister in action, be our sister in glory! For accomplishment and reward go perfectly together. We must not have one without the other.
- XIV. Aria, Justice: O blessed is our dwelling here, a crown and a reward by heaven's favor! It is ours by right and we receive it with gladness. Glory! Triumph!
- XV. Temperance: You have exalted this House with honor. Preserve its splendor for ages to come, that we may exult unto a length of days.
- XVI. Chorus: O Heavenly Powers, we call upon you and passionately beseech you. Grant our desires! We beseech you, O Heavenly Powers! Protect and preserve this noble House; in loving kindness, preserve this House for the comfort and joy of men, O Powers of Heaven!

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COMPOSERS, PERFORMERS AND LISTENERS

By ERICH LEINS DORF

(Continued from page 8)

will agree with each other, and this in turn will make the whole affair ever so much more vital and inspiring.

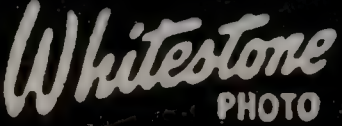
We need a generation of musicians whose total knowledge and total awareness is greater than heretofore. The problems to be mastered are more than those faced by the generation of your fathers. Simple proficiency could give, in the past, a pleasant life and satisfactory earnings to an instrumentalist. But, that belongs, you may say unfortunately, to another era.

When an instrumentalist joins a symphony orchestra he will be faced with over one hundred (and in the busier orchestras with well over two hundred) different works in a single season. Only a brilliant sight-reader who can absorb music quickly is able to stand up under the impact of having to digest that much new material.

All performers, be they instrumentalists or singers, string players or woodwind players, chamber music players or orchestra members, or soloists should know a large repertoire. The idea of repertoire can best be understood when considering the theatre. I would like to quote from an article which was written after three plays had been produced and performed at the ANTA playhouse this past winter. It was printed in the *New York Times* on March 29. Howard Taubman, the drama critic writes, "The importance of repertoire is that it encourages, forces actors to stretch their powers. The fundamental techniques of acting have become second nature, like the mechanism of the piano to Rubinstein and the violin to Heifetz. The emphasis now is on communication of character, thought, and emotion. The object of repertoire is not to be the servant of actors. The principal aim is to serve the drama. It is the plays and the public that gain when there are actors who do them justice."

The commercial Broadway theatre does type-casting. This is inevitable when one production is arranged by a company, a special corporation created for that very purpose. You scout for a hunchback to play a hunchback, an Oriental to play an Oriental, etc. You cast by finding a definite type. Repertoire is the opposite.

In music we must have repertoire, and this imposes upon the performing musician the same kind of mastery of different styles which a great actor commands. With increasing audiences, with longer and larger seasons, with more subscription programs, the need for a broader repertoire is growing



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constantly. Some very fine soloists are missing opportunities because of the limited range of their repertoire.

Studying a composer in depth is of great importance for your understanding. You may wonder how a clarinetist could benefit from knowing the poetry which Brahms chose for his songs, or how a singer might benefit from being acquainted with Brahms's chamber music. Your authority, your mastery of the expressive content and of the deeper meaning of any music can only manifest itself if you have a total knowledge of a composer's output and a complete understanding of the atmosphere in which he existed and from which he took his inspiration.

In this context let me advise you, if I may, to study works that are new to you by reading scores rather than by listening to records. It is much better to err on your own responsibility than to be correct while imitating someone else. I cannot begin to describe to you how dangerous it is to study from records and to form your opinions through another interpreter. No matter how great a model you choose, no matter how fine an artist you imitate, it can't work, because your own personality and that of your model may be totally different; and if you, with one temperament, one set of reflexes, and one kind of emotional make-up attempt to pattern yourself to perform by imitating somebody else whose personality, temperament, and emotional constitution may be totally different from yours, it will always remain an unconvincing, second-hand transcription of another man's genuine approach to a work. It is preferable to make up your own mind. Of course, your own mind must be made up on the basis of your own authority—and that authority you acquire by deepening your understanding through a profound knowledge of music and of the cultural climate in which the music has been born.

With all the attention paid to the creative efforts of the last twenty-five years, it is a curious symptom of a yet undiagnosed cause that composers are turning rapidly away from the traditional performance media. More people listen to concerts and to recordings, more people watch opera and musical performance on television than ever before; yet they get to know little contemporary music. The charge that performers do not champion contemporary music is as superficial as any slogan. Professional performers know that they can subject their public to a certain amount of experimentation and beyond this they must perform works which are meaningful not only to themselves and the composers, but to the public as well.

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On our faculty, as well as in our enrollment, we pursue a policy of complete catholicity of taste. We have no preconceived notions that one school of composition should be favored. And, I think that the very different personalities on our faculty indicate that we are not interested in championing any one or discriminating against one style, method, school, or group of composers.

It is my own avowed purpose to come to grips here at the Berkshire Music Center with the foremost problem which has beset music in the last few decades, and that is the alienation of the public from the work of the contemporary composer.

It is very difficult for one who stands in the middle of musical life to properly assess such a phenomenon as that of the *War Requiem* of Benjamin Britten, which, although it presents great difficulties for performing organizations, will have been played seventy-five times, in different countries, for different audiences, before the second anniversary of its première. In addition, it has sold, according to a London newspaper statement, one-quarter of a million records. Many composers and critics maintain that this is not a typical case, and for all I know, they may be right. Yet it does prove one thing—that a work by a contemporary composer, albeit not in the latest style, has reached a degree of popular success uncommon for scores of recent vintage. It does prove that the public is not prejudiced against names of composers per se.

What is a composer and what does the world expect of him? What is a creative artist? His work—at its best—mirrors the world of his day . . . and outlives him and his era.

We play Beethoven today and not Cherubini, though he was a successful contemporary. What mysterious reasons account for Beethoven's universality in music which communicates nearly one hundred and forty years after his death just as meaningfully to audiences and musicians as when the composer lived, while Cherubini possesses the appeal of historic curiosity only?

Consider this year, 1964: a century after the death of Meyerbeer, and after the birth of Richard Strauss. The first is probably totally unknown to most of you; for he is no longer performed. Occasional attempts at revival by enthusiastic groups in recent years have failed—and probably for good reasons. It is difficult to give an adequate description of Meyerbeer's raging success with the public in his lifetime. He sat on a throne comparable to that of the great nineteenth-century composers.

Strauss, one hundred years after his birth, is a problem. I believe that a

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good part of his life work is of truly genius caliber, yet he lived and composed much longer than the period which he represented. What we of posterity say about these men has nothing to do with their avowed objectives.

When composers today are faced with public non-acceptance, we hear references to later generations who will understand, thus implying that the contemporaries do not understand. This may, once in a blue century, be the case. But as a rule, to be applied generally, the argument will not hold water. Composers always work for their contemporaries, and worrying about immortality is rare.

This immortality is the great mystery which contemporaries never quite catch. They recognize the great ones; but often they also consider the fashionable as great.

The philosophical problem of the creative artist is how to find the proper way of expressing himself without indulging in ways unintelligible to contemporary ears; or, on the other extreme, how not to be a slave to instantaneous acceptance to a point where he may land unwittingly as a commercial artist. Yet, if the talent of a man should be in the line of commercial artistry, he is again wrong, toward himself and toward the world, by trying to be something else. There are types whose creative impulse dries up if they do not receive instantaneous approval of the masses; and there are others who think they are not creative if they receive any kind of immediate acceptance.

To find himself and yet not alienate listeners from his music is a great achievement for any composer.

A disturbing element (for some decades) has been the separation of creative and performing musicians. It is today almost axiomatic that one cannot do both supremely well. One is a master in either one or the other field. Yet, it seems to me that it would be most desirable for all composers to do some performing, and for all performers to do some composing. For the composer to perform would be a most needed guide to a very profound understanding of the performer's needs. I find that many composers pack their works with complexities and difficulties which do not seem entirely justified by the end results. On the other hand, I would very much wish for all performers to compose, not necessarily for publication or for performance, but for a keener appreciation of the labor which creativity represents, and for greater indulgence on the performer's part with the problems of the creative



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artist. This also seems to me an important function of the Berkshire Music Center—not only to deepen your awareness but to broaden your activity and your understanding.

Composers and performers have in the modern world another common problem: that there are very few amateur musicians left. Whoever studies music today does it for the purpose of becoming a professional. This leaves the listeners without active leadership. The concert halls and opera houses in the late nineteenth and early twentieth centuries were filled with groups of people who made music, as music lovers do for their own pleasure at home, and who constituted the finest, most critical, and also most appreciative public.

We need high standards of appreciation. It is not enough that our professional critics should have high standards. We need critical ability in our public. Therefore we are paying more attention than ever before here at Tanglewood to the Listening and Analysis Department. The ultimate aim is to bring the public of this country to a keener awareness of quality—because only through public pressure will our entire musical establishment improve.

Thus I hope that all of you—composers, performers, and listeners—will gain, in the eight weeks for which you have enrolled here, more insight, a broader outlook, and sufficient stimulation to continue the study of music throughout your lives; for only by continued and constant studying will you penetrate into the depths and rise to the heights.

Music is as dry and high, as gay and sad, as naïve and sentimental, as shallow and profound, as the human world itself.



JOSEPH SILVERSTEIN, who succeeded Richard Burgin as Concertmaster last season, became a member of the Boston Symphony Orchestra in 1955 when he was twenty-three and the youngest member of the Orchestra at that time. Born in Detroit, he studied at the Curtis Institute of Music in Phil-

adelphia, and later with Joseph Gingold and Mischa Mischakoff. He played in the orchestras of Houston, Denver and Philadelphia before joining this one. Mr. Silverstein has won signal honors here and abroad. In the autumn of 1961 he was awarded the prize in the Walter W. Naumburg Foundation Competition.

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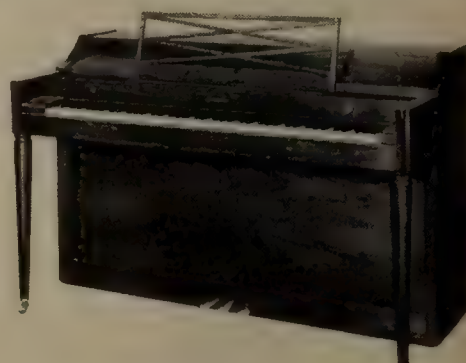
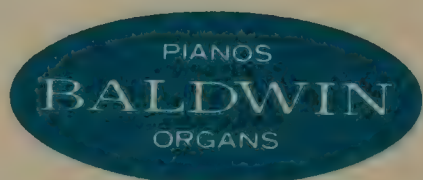
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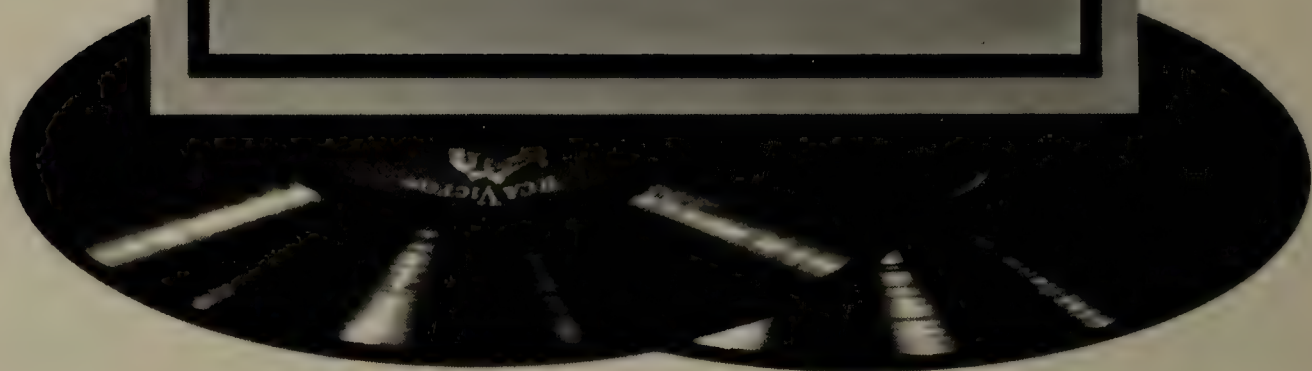
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A TWOFOLD INDEBTEDNESS

Two women who have immeasurably contributed toward making Tanglewood acoustically worthy of a great orchestra are being honored this week.

The first is Miss Gertrude Robinson Smith, who was the prime moving spirit in the original project of the Berkshire Symphonic Festival and of erecting the Music Shed in 1938, when she was the President of the Trustees of the Festival. The very concept of bringing symphony concerts of the first order into the Berkshire Hills and the first development of the project was principally her own. Schubert's Mass in E-flat which opens this, the second week of the Festival, is performed in her memory.

The Shed was an immediate success for its remarkable carrying power as a semi-open auditorium. Recent study of acoustical science has made it possible further to control and direct the dissemination of sound. It was just five years ago that the now familiar acoustical canopy was dedicated (July 11, 1959). This was the gift of Mrs. Edmund Hawes Talbot, made in memory of her husband (and abetted by a generous contribution from Charles Munch). Mrs. Talbot has since made further contributions, such as the stage enclosure now in use for the chamber orchestra, and within the last few weeks has established a Trust Fund for the maintenance of the Canopy. Warren Platner of the firm of Eero Saarinen & Associates designed it with the intention to "please the eye and effectively enhance the listener's enjoyment of the Berkshire concerts." The acoustical advisers (Bolt, Beranek and Newman, Inc.) aimed to capture "the desired fullness of tone that is heard in the finest of halls."

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B O S T O N S Y M P H O N Y O R C H E S T R A

Friday Evening, July 10, at 8:00

ERICH LEINSDORF, *Conductor*

SCHUBERT

†SYMPHONY NO. 3, IN D MAJOR

- I. Adagio maestoso; Allegro con brio
- II. Allegretto
- III. Menuetto
- IV. Presto: Vivace

Intermission

In Memory of Gertrude Robinson Smith
(July 13, 1881 – October 9, 1963)

†MASS IN E-FLAT MAJOR, NO. 6

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

SARAMAE ENDICH, Soprano

WALTER CARRINGER, Tenor

EUNICE ALBERTS, Contralto

JEROLD SIENA, Tenor

DONALD BELL, Bass

FESTIVAL CHORUS

Prepared by IVA DEE HIATT

† First performance at the Festival concerts

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Program Notes

Friday Evening, July 10

FRANZ SCHUBERT

Born in Liechtenthal, near Vienna, January 31, 1797;
died in Vienna, November 19, 1828

SYMPHONY IN D MAJOR, NO. 3

In the summer of 1815, various things were happening in the city of Vienna. The most obvious was the Congress of Vienna with its banquets, balls, and parades on the Prater. In quieter quarters, unknown to Talleyrand, Metternich or the Czar Alexander, timeless music was being composed. Beethoven, in his third-story lodging on the *Seilerstätte*, overlooking the Glacis, was occupied with his two last cello sonatas (Op. 102) in July and early August. Franz Schubert, then still unknown to Beethoven and too timid to approach the older master, was living in his father's house in the *Himmelpfortgrund* (Saulengasse IX) and there finished in July his Third Symphony.

Few were aware that he was busily covering music paper with notes through the year—why should Vienna at large notice the efforts of a boy of

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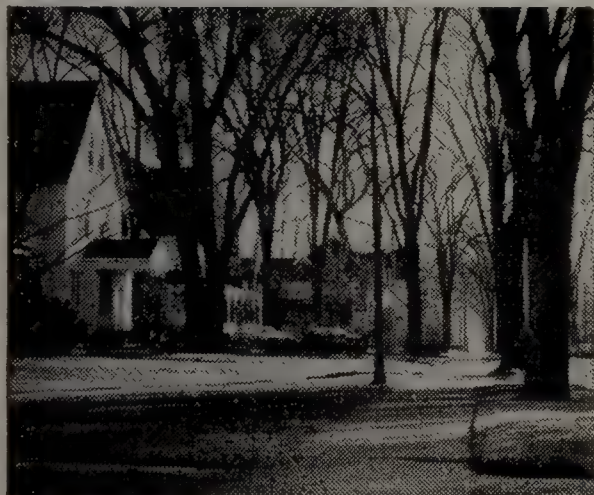
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eighteen, not long out of school, trying to earn a living by teaching? There were those who knew him and enjoyed his music—a group of poets, painters, musicians, a sort of enlightened bourgeoisie, who would gather at the house of one or another of their circle and make music—music that Schubert was tireless in providing for them. He furnished in the year 1815 more than a hundred songs, including such gems as *Der Erlkönig*, *Die Heidenröslein* and *Die Nonne*. He wrote the little Mass in G in the spring of this year, completed his Second Symphony in B-flat in March, and followed this by his Third Symphony in the summer months.

Many of the songs, those fragments of his diary which have been preserved, and the testimony of his friends, reveal a very romantic young man. He wrote in his diary in the next year: "Happy is the man who finds a true friend. Happier still is the man who finds a true friend in his wife." He was in love. The girl was Therese Grob, the daughter of a widow who ran a small silk factory near Liechtenthal. "She was no beauty," wrote Schubert's friend Anton Holzapfel, "but well-shaped, fairly buxom, with a fresh, childlike, round face, and a fine soprano voice extending to D in alt." This last point was significant. Therese sang the soprano part in his Mass in B-flat at the

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Liechtenthal church, probably also his songs. He may have made no declaration. His music brought him no money and he was in no position to support a wife. He seems to have resigned himself to bachelorhood.

Schubert wrote his first six symphonies between the ages of fifteen and twenty-one. Like his songs, piano, or chamber works, he intended them for immediate, friendly performance. The First Symphony he wrote for the Imperial Konvikt School where, as a choir boy, he was a scholar until his voice changed. The school orchestra, in which he played violin or viola, according to needs, undoubtedly performed the First Symphony and later ones as well. A private music-making group of Schubert's friends frequently met to try out symphonies, and Schubert's must have been found eminently suitable, for they were tailored for modest forces and made no unreasonable demands on average skills. Symphonies by Haydn, Mozart, and Beethoven's first two were their staple, together with contemporary works which were read over at their sessions. If Schubert had heard Beethoven's Third, Fifth or Seventh Symphonies, which is possible, he was not moved to advance in their "new paths"; such music would surely have thrown the amateur society into confusion.

This most unpretentious of symphonies is designed for immediate pleasure. It is as transparent and unweighted with serious matters as the *Rosamunde* music and as much a spontaneous emanation of sociable Viennese *Gemütlichkeit* as the delicate *Ländler* which Schubert was always ready to provide when led to the piano at a "*Schubertiade*."

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The first subject of the opening movement, a rhythmic figure on the tonic chord, has been compared to the corresponding subject in the great C major Symphony. Unlike the themes in the last symphony, the themes in this one are not intended for and do not receive extended development. The allegretto is a romance which moves lightly and unclouded; the third movement which according to convention the composer calls "*Menuetto*" is in effect a Schubertian *Ländler*, with a trio which grows from it in much the way that one section begets another in his piano waltzes. The finale is a swift presto in a winged 6/8 beat. Alfred Einstein calls it "the most charming movement," with a "'buffo' flavor—an overture rather than a finale. It anticipates many later works; for example, the finale of the D minor String Quartet."

MASS IN E-FLAT MAJOR

This was the most extended in treatment of Schubert's six Masses and the grandest in conception. He began to compose it in June, 1828, and signed the completed score in July. The last months of his life (months of hampering illness) showed the opening of new tonal vistas, the emergence of powers far beyond the melodic charm of the miniaturist. In March he had begun his great



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C major Symphony, which was shortly followed by his fine Fantasy in F minor for Piano Duet. The great songs which were assembled as the "*Schwanengesang*" were composed after the Mass, and in September the three last piano sonatas and the great String Quintet in C major, the crown of the chamber works.

Alfred Einstein has speculated whether Schubert was moved to compose a Mass at this moment by his hopes of appointment to be Court Director of Music in Vienna, a post for which he had applied. Otto Erich Deutsch has stated that he wrote it for the parish church of the Alsergrund suburb of Vienna. But Einstein was probably right in venturing a deeper reason: "He was incapable of keeping his passionate feelings and his imagination completely in check." Indeed, Schubert had no more practical motivation to write a Mass for orchestral forces quite beyond the resources of the Minorite church mentioned above than to write his great Symphony in C which no orchestra in Vienna would or could undertake. Since the publishers had not the slightest interest in anything larger than his songs and piano pieces, Schubert wrote enormous, unmarketable scores for his personal satisfaction—and remained until the end miserably poor.* Schubert's brother Ferdinand, who labored to make Franz's music known after his death, arranged and conducted a performance of the E-flat Mass at the Alsergrund Church on October 4, 1829. The forces were obviously inadequate, and it was barely noticed.

Schubert emphasized in this music the somber and awesome aspect of the trombones (traditionally an instrument for the church). It is a choral work with no extended use of solo voices. He evidently tried to conform to churchly custom. Alfred Einstein points out that "the old distinction between the *Missa Solemnis* (or *Missa Lunga*) and the *Missa Brevis* has completely vanished. In the *Gloria*, Schubert repeats the opening section after the '*Gratias*,' and also uses the same music for the '*Quoniam*,' so that these three pillars support only the two musical arches of the '*Gratias*' and the '*Domine Deus*.' The '*Gratias*' is divided between the upper and lower voices of the chorus and forms no more than a delicate contrast to the more substantial

* These works were published many years after his death — the Mass in 1865, the Symphony in 1840, the String Quintet in 1853, when it had its first public performance.

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paean (Allegro moderato e maestoso) of the *Gloria*, with its soaring figure on the violins. In the '*Domine Deus*' there is admittedly a change of time and key, and it is one of the boldest and at the same time one of the most genuinely 'spiritual' movements which has ever been written for a Mass. A 'liturgical,' though undoubtedly spontaneous, melody on the trombones gives it its spiritual, one might almost say, Gregorian coloring. But simultaneously there rises in the chorus and on the strings an agitated episode, full of the most expressive harmony—'*Agnus Dei, qui tollis peccata mundi, miserere nobis!*' For the fugue, Schubert uses the same *Magnificat* subject that Bach developed in the E major Fugue of the *Well-tempered Clavier*, Book II. He treats it chromatically and introduces three strettis, each separated from the next by a progressively shorter interval. Both here and in the '*Et vitam*' fugue of the *Credo* and in the joyful neutrality of the '*Hosanna*' in the *Sanctus*, his mind was unfortunately a little too intent upon the Emperor Franz and his musical advisers. It is in these sections that the dualism of the work lies. In every other respect the *Credo* is a masterly movement, with its rapid change of expression and its stability of form, underlined by the return of a drum-roll which ushers in the quiet solemnity of the central idea. Even in this, the longest movement of the Mass, there is only a *single* episode, the '*Et incarnatus*' (A-flat major, 12/8), a Rondo in canon-form for the solo soprano and two solo tenors, into which is woven the deeply emotional, even explosive '*Crucifixus*.' In the *Sanctus* there is the traditional, thrice-repeated cry, rising each time to a self-contained climax. The '*Benedictus*' is a melodious Andante in A-flat major, with wonderful responses from the wind instruments. (Here, incidentally, is another difference from the Mass in A-flat, for the flute is omitted throughout.) The most remarkable movement is the *Agnus Dei*. Schubert uses, as his chief material, a double theme, one part of which is identical with the subject of Bach's C-sharp minor Fugue from the *Well-tempered Clavier*, Book I, and with the main theme of his own *Doppelgänger*. *Der Doppelgänger* was written in August, and consequently here is the one instance where Schubert took an idea originally developed on broad symphonic lines and subsequently concentrated it into the narrower compass of a song."

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Saturday Evening, July 11

WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

SERENADE FOR THIRTEEN WIND INSTRUMENTS, K. 361

Mozart composed this Serenade at the end of 1780 or early in 1781 and it may have been performed that season by the Hofkapelle at Munich. The instruments called for are 2 oboes, 2 clarinets, 2 basset horns, 4 French horns, 2 bassoons and contra-bassoon (or double bass).

Composing this Serenade while he was at work on his *Idomeneo* in Munich, Mozart had plainly learned a thing or two in Paris and Mannheim about wind players and was probably taking advantage of the excellent clarinets in the Munich Opera Orchestra (clarinets were still rarely encountered at that time—Mozart was to avail himself of the instrument later in Vienna including, as here, the basset horn (an alto clarinet)).

Jean Frédéric Schinck describing a Stadler Concert in Vienna in 1784 wrote: "I have heard a piece for wind instruments in four movements by Herr Mozart today. Magnificent! It consisted of thirteen instruments, including two clarinets, two basset horns, a bass, and at each desk sat a master. What power! What grandeur, nobility, magnificence!"

This writer describing a revised version made in Vienna was quicker than most of his contemporaries to single out the dominance of clarinet color in the four instruments which included two basset horns. Mozart provides a reedy foil with the two oboes, for the dulcet clarinet tone is undisputed by the limpid clarity of flutes, which, if used, would result in a "mixture" in the high register unsuited to the master's immediate purposes. The addition of four horns, two bassoons and a contra-bassoon (the original score indicated a double bass, perhaps because of the unavailability of the other instrument at the time) made what was then called a "*Harmoniemusik*," useful at parties and in vogue for out-door purposes.



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PIANO CONCERTO IN F, K. 413

This concerto was one of three (K. 413, 414, 415) which Mozart wrote in Vienna between the autumn of 1782 and the new year, in preparation for concerts in Lent. It must be admitted that the Concerto in F has little of the warmth of the great E-flat Concerto of three years before, and less of its challenge. Mozart wrote to his father on December 28, while he was at work upon the three: "These concertos are at a happy halfway point between what is too easy and what too difficult; they are very brilliant, pleasing to the ear, and natural, without being empty. Here and there the connoisseurs alone will find satisfaction; but at the same time the less learned cannot fail to be pleased, though without knowing why."

Apparently Mozart already knew his Viennese public well, for the concertos were enthusiastically received. Mozart had his eye on subscription and publication and made his horns and oboes expendable (though not without deprivation) so that the music could be bought for home performance with only a string quartet accompaniment. The Concerto in F has much to please the "*Kenner*," in which posterity might be included, but little to excite them. It is a show piece for the pianist, lightly accompanied. The first movement is engaging in its themes, unusual in its triple beat, but in parts merely fulfills its pattern. The Larghetto is based on a songlike melody. It could have been turned, with its plucked accompaniment, into a delightful serenade in an opera, and in fact is less interesting in its instrumental development than in its quasi-vocal theme. The Rondo is on a minuet subject.



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SCENA ("CH'IO MI SCORDI DI TE") WITH RONDO
("NON TEMER, AMATO BENE"), K. 505

Mozart, anxious to awaken some interest in *Idomeneo* in Vienna, induced his amateur friends Baron Pulini and Graf von Hatzfeld to put on a private performance. He wrote a new opening number for Act II (replacing the lovely aria "*Zeffiretti lusinghieri*") and rewrote the love duet of Ilia and Idamante in Act III (K. 489). The first "*Non temer, amato bene*" he set with a violin obbligato. Later in the year he rewrote this aria for the voice of Nancy Storace, with a new introduction and a wholly new setting, with a conspicuous piano obbligato. This is a remarkable instance of Mozart's readiness to reset a text with new and fresh power when he could have saved himself the trouble by virtual repetition. Both settings are superb; in both the music is nobly at one with the mood. Both are more advanced than *Idomeneo*; the first has a passing *buffo* touch by the composer of *Figaro*.

Ch'io mi scordi di te? Che a lui me doni puoi consigliarmi? E puoi voler che in vita—a no! Sarebbe il viver mio di morte assai peggior. Venga la morte, intrepida l'attendo. Ma ch'io possa struggermi ad altra face, ad altr'oggetto donar gl'affetti miei, come tentarlo? A! di dolor morrei.

Rondo (andante)

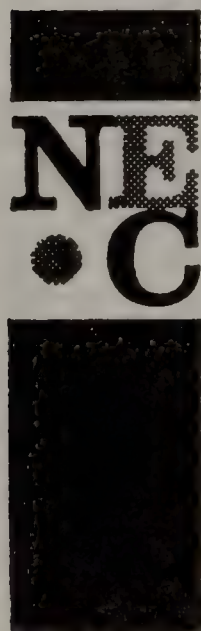
Non temer, amato bene,
Per te sempre il cora sarà
Più non reggo a tante pene,
L'alma mia mancando va.
Tu sospiri? A duol funesto!
Pensa almen; che istante è questo!
Non mi posso, oh Dio, spiegar,

Stelle barbare, stelle spietate,
Perchè mai tanto rigor!
Alme belle che vedete
Le mie pene in tal momento,
Dite voi, s'egual tormento
Può soffrir un fido cor.

Could I forget you? Who can give me counsel? Could I wish for life—ah no! To live would be to me far worse than death. But if I could be consumed with another flame and give my affections to another, could I do that? Ah! I would die of grief.

Do not fear, my dearest, my heart shall always be yours. I cannot rule if my soul dies within me. You sigh? Ah, tragic sorrow! Think, what a moment this is! I can no longer, oh God, gaze upon the cruel, the relentless stars. Why must I suffer so!

Sweet heavens, that look upon my present torment, can anything equal this grief of my faithful heart?



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M O Z A R T

SERENADE IN B-FLAT FOR 13 WIND INSTRUMENTS, K. 361

Largo; Allegro molto
Menuetto
Adagio
Menuetto: Allegretto
Romanze: Adagio
Thema mit variationen
Rondo; Allegro molto

Intermission

†PIANO CONCERTO NO. 11 IN F MAJOR, K. 413

I. Allegro
II. Larghetto
III. Tempo di menuetto
Soloist: MALCOLM FRAGER

†SCENA ("Ch'io mi scordi di te") WITH RONDO ("Non temer,
amato bene") WITH SOPRANO AND PIANO OBBLIGATO,
K. 505

Soprano Solo: HELEN BOATWRIGHT; Piano, MALCOLM FRAGER

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SIX GERMAN DANCES, K. 509

"The Emperor," wrote Philip Hale, referring to Joseph II of Austria, "was in the habit of getting up at five o'clock; he dined on boiled bacon at 3:15 P.M.; he preferred water as a beverage, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was 'passionately fond of music and a most excellent and accurate judge of it.' But we know that he did not like the music of Mozart. Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music. He did, however, order dances from him."

Mozart had the duty of providing dances for the court balls and carnivals at Vienna (as did Haydn, and later, Beethoven). He also wrote minuets and *Ländler* for this purpose. The set here performed was composed in 1787, presumably for Graf Johann Prachta in Prague, and was the first composed by him in the Vienna years. Such dances had long been customary at Salzburg.

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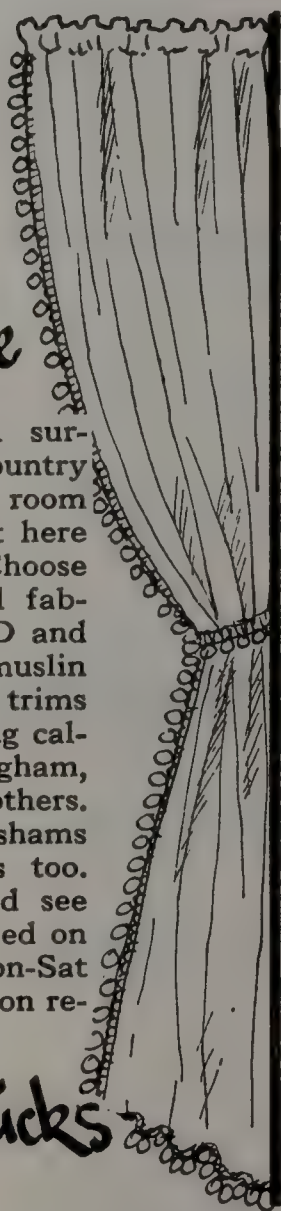
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Sunday Afternoon, July 12

OVERTURE TO "THE MARRIAGE OF FIGARO"

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Mozart composed his opera in Vienna in 1786. The score bears the title: "*Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte, aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro': musica di W. A. Mozart.*"

Lorenzo Da Ponte relates in his memoirs how Mozart proposed the play of Beaumarchais to him as a subject for a libretto, and how the idea progressed. "In conversation with me one day," writes Da Ponte, "Mozart asked me if I could turn Beaumarchais's '*Noces de Figaro*,'* into an opera. The proposition was to my taste, and the success proved immediate and universal. A little before, this piece had been forbidden by the Emperor's command, on account of its immorality."

When Da Ponte spoke of the "immorality" of "*Le Mariage de Figaro*" as its obstructing quality, he was using an epithet which was found as diplomatic in Austria as it had been in France to cover the embarrassment of a Monarch about a piece which could be interpreted as poking uncomfortable jibes at the ruling aristocracy. A great deal had been said in Paris about the "immorality" of "*Le Mariage de Figaro*" by its opponents who, if they had admitted that its mockery of the nobility was what really offended them, would only have singled themselves out as the butt for that mockery.

The Emperor reminded his visitor that he had already forbidden the performance of Beaumarchais's "*Figaro*" in the theatre.

"I know it," answered Da Ponte. "But in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I

* Note that Da Ponte has translated the original "*mariage*" into "*nozze*" and here retranslates "*nozze*" into "*noces*!"

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have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece."

"All right; I trust to your taste and prudence. Send the score to the copyists."

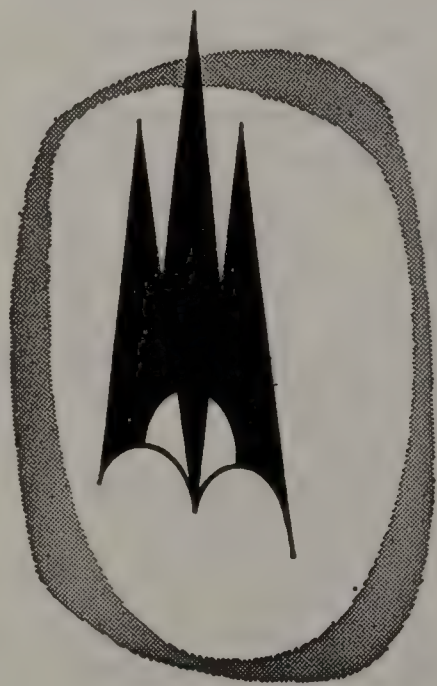
The King needed only to feel assured that anything which might "shock the conventionalities" would be omitted, and the conventionalities which both men had tacitly in mind did not refer to amorous episodes no more daring than might be found in a modern "bedroom farce," but to a subversive undercurrent which showed the commoner to advantage at the expense of the aristocracy which was his superior in power and his inferior in practical sense. It was this which later led Napoleon I to remark of the play: "*C'était la révolution déjà en action.*" Da Ponte did not find it necessary to suppress a single one of the love intrigues or compromising situations with which Beaumarchais had peppered his play. Naturally a libretto of set vocal numbers and necessarily condensed dialogue in recitative could often little more than outline the action. Many of Beaumarchais's little revealing touches survive in the libretto; more of them are lost. The Count, the Countess, Figaro, Susanna, or Cherubino are fairly close to their originals, but it required Mozart's genius to recapture the characterization, the brighter wit of Beaumarchais in his own inimitable way in the music over the head of his librettist.

VIOLIN CONCERTO NO. 1 IN B-FLAT, K. 207

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

In the year 1775 between April and December, in Salzburg, Mozart composed his five bona fide violin concertos. (Two later ones attributed to 1777 and 1780, exist only in copies and have been disputed.) It could be



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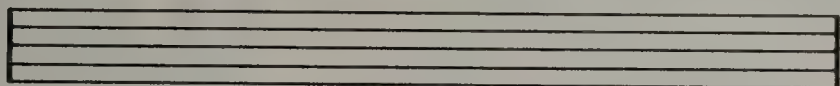
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said, therefore, that Mozart gave his full attention to violin concertos in only one season of his career. Whether he intended these works for his own use in Salzburg is not known, but he would have been expected, though reluctant, to step forward as soloist. He was often called upon to compose music for violin solo in Salzburg, probably for Gaetano Brunetti, when his Serenades had what were virtual concerto movements.

One thing is certain from the evidence of his music. The composer who could write with such consummate skill for the violin as a chamber or orchestral instrument, could also favor its fullest advantage for solo melody or solo display. The violin concertos, or at least these five, have a firm and enduring place in the heart of every violinist who puts music as an art above music as a personal opportunity.

It is evident at once in this, Mozart's first attempt at a solo violin concerto, that he considered it in the class of "entertainment music." Its course is simple, open, relies on melodic charm, and in doing so keeps the soloist always to the fore. The orchestra provides for the most part a light chordal accompaniment or an echoing ritornello. A great melodist, though a young one, speaks, and in the Adagio warms to sentiment. The Presto is a runaway exhibition for the soloist, abetted by the orchestral violins.

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ALS EDELMANN," Op. 60

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Richard Strauss and Hugo von Hofmannsthal together wrote the combination of play and opera entitled respectively "*Der Bürger als Edelmann*" and "*Ariadne auf Naxos*." Molière's comedy-ballet *Le Bourgeois Gentilhomme* had been first performed at Chambord on October 14, 1670. The music was by Jean-Baptiste Lully who took the part of the Mufti. Molière acted the title part, and was highly complimented by Louis XIV and duly rewarded. The play was translated into German by Hofmannsthal for Strauss many years later. This was followed by the opera, replacing Molière's "*Ballet of the Nations*." The Strauss-Hofmannsthal collaboration in its first form was presented at the Little Theatre in Stuttgart on October 25, 1912.

The production having proved too elaborate for most theatres in Germany and too long for practical purposes, the composer and librettist separated its two elements and prepared a production of the Opera quite apart from the play, but with a "prologue" written for the new plan. *Ariadne auf Naxos* in this form was first performed in Vienna on October 4, 1916. The Germanized play of Molière, revised and cast into three acts, was produced with the overture and incidental music of Strauss. A separate Instrumental Suite had its first American performance by the Boston Symphony Orchestra on February 11, 1921, when Pierre Monteux was conductor. Mr. Leinsdorf is here presenting what is virtually the complete incidental music for the first time in America.

The text as sung and explanatory lines as spoken by the narrator have been translated or derived from the German text, and have been put into English by Richard Wilbur. Professor Wilbur, of Wesleyan University, has translated other plays of Molière for the stage.

The instruments required for both the play with its incidental music and the opera itself is for a chamber orchestra, including woodwinds in pairs (flutes and piccolos, oboes, clarinets, bassoons and horns), trumpet, trombone, timpani, percussion (cymbals, tambourine, triangle, large and small drums, glockenspiel), harp, piano and strings (6 violins, 4 violas, 4 cellos, 2 basses). The small string group is not overbalanced by the winds, which are selectively used.

The complete incidental music to *Der Bürger als Edelmann* consists of seventeen numbers. The instrumental suite, as published post facto and sometimes performed at concerts, keeps nine of these, omitting the vocal duet (3), the Prelude to Act III, Sicilienne (14), Finales to each of the three acts (7, 13, 17), and the Turkish Ceremony (16).*

This incidental music, like the Opera, *Ariadne auf Naxos*, is one ultimate outcome, delightful and self-sufficient, of the unwieldy combination of *opera seria-burlesca* and comedy with music, which Richard Strauss and

* Omitted in the present performance are a connecting number (2), and a "melodrama" (15), which would be meaningless without stage action.

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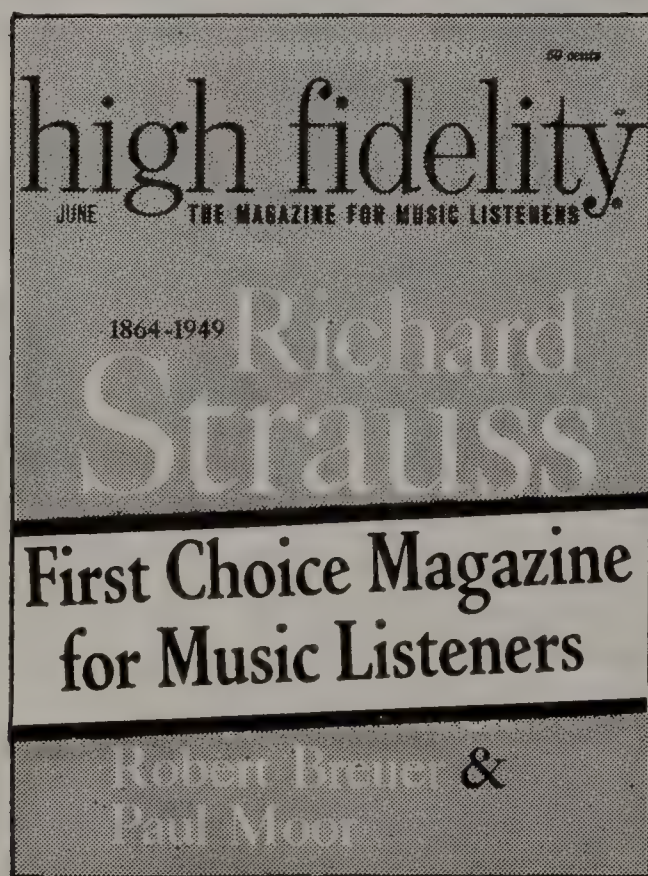
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Hugo von Hofmannsthal jointly evolved upon the subject of Molière's "*Le Bourgeois Gentilhomme*." This piece of chamber, but not unelaborate, proportions was worked out with considerable time and care by the two men even while they were engaged in larger plans. It was their third collaboration, following *Electra*, first performed in 1909, and *Der Rosenkavalier*, first performed in January, 1911. Hard upon the latter, Hofmannsthal proposed a large allegorical opera, *Die Frau ohne Schatten*. Meanwhile also he mentioned (in a letter of March 17, 1911) his thoughts of a "*kleine Molière-sache*." Strauss responded with interest. The ultimate result, undergoing three transformations, occupied the two artists from 1911 to 1918. They both considered Molière's comedy as a sort of museum piece hardly viable in their own time as a likely theatre project. The assumption was perhaps more in accord with the German than the French taste, for this classical masterpiece of Molière's down-to-earth humor had long been standard in France. Hofmannsthal hoped that a revised and shortened treatment with plentiful music and dancing could be a likely project for his colleague and himself. These two had lately collaborated to produce a hair-raising Greek tragedy after Sophocles, and a glorified *opera buffa* reminiscent in period of the eighteenth-



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century *Figaro* of Beaumarchais and Mozart. They now worked in terms of a chamber piece in complete contrast to the huge orchestral forces which had been required for *Der Rosenkavalier* and would be required for "*Die Frau ohne Schatten*."

The play centered about Monsieur Jourdain the "would-be gentleman" (or as Sir Herbert Beerbohm Tree called him in England "the perfect gentleman"), a simple bourgeois who, having become rich, is straining to learn the gamut of gentlemanly graces. He has engaged a music-master who has his students sing a duet of a shepherd and shepherdess, because the bucolic subject is *comme il faut*. A dancing master tries to teach him the steps of the aristocratic minuet. A fencing master gives him his next lesson. Strauss suggests the thrusts and parries in a piano solo. A tailor (violin solo) fits him out in court dress, much to the amusement of his saucy maid, Nicole. Jourdain's clumsy pretensions are much derided by his solidly bourgeois and plain-spoken wife.

The intermezzo accompanies the arrival of Dorantes and Dorimène, a *Comte* and *Marquise*, who are above his class. Dorantes offers to make a gentleman of Jourdain, but meanwhile helps himself to the money of his credulous victim. He further offers to obtain for Jourdain the favors of the *Marquise* Dorimène, failing to mention that he himself is her suitor. Advising Jourdain to woo her with presents of costly jewelry, he leads her to believe

(Continued on page 26)

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STRAUSS †Incidental Music to "Der Bürger als Edelmann,"
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Overture to Act I

Musical Dialogue (Shepherd and Shepherdess)

Minuet

Scene of the Fencing Master

Entrance and Dance of the Tailors

Finale of Act I

Prelude to Act II (Minuet of Lully)

Entrance of Cleonte (Music after Lully)

Intermezzo

The Dinner

Courante

Finale of Act II

Prelude to Act III (alla Sicilienne)

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(Continued from page 23)

that the gifts are from himself. He brings her to the house of Jourdain where an elaborate dinner is laid out, and her host is made known to her by the Count in an aside as "*un bourgeois assez ridicule*." The dinner is served in high style with music and dancing, and Strauss makes the most of the occasion by musical references at each course. The salmon is brought on to undulating measures from *Das Rheingold*, the roast mutton to the bleating of sheep from his own *Don Quixote*, "a little dish of thrushes and larks" to the bird-warbling from *Der Rosenkavalier*.

A sub-plot shows Jourdain's daughter, Lucille, and her suitor, Cléonte, whom Jourdain summarily rejects as a prospective son-in-law because he is without a title. Cléonte's servant thereupon devises a masquerade for an imaginary visiting Turkish "Mufti," who is to be made known as "the son of the great Turk." Jourdain is fooled into accepting an Ottoman title ("*Mamamouchi*"), and is also tricked into accepting as the husband for Lucille what is supposed to be the Mufti, but who turns out to be Cléonte in disguise.



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OBSERVATIONS ON CONDUCTING

By RICHARD STRAUSS

The following quotations are extracted from the composer's "Recollections and Reflections," edited by Willi Schuh, translated by L. J. Lawrence, and published by Boosey & Hawkes, Limited.

TEN GOLDEN RULES

FOR THE ALBUM OF A YOUNG CONDUCTOR

1. Remember that you are making music not to amuse yourself but to delight your audience.
2. You should not perspire when conducting: only the audience should get warm.
3. Conduct *Salome* and *Elektra* as if they were by Mendelssohn: Fairy Music.
4. Never look encouragingly at the brass, except with a short glance to give an important cue.
5. But never let the horns and woodwinds out of your sight: if you can hear them at all they are still too strong.
6. If you think that the brass is not blowing hard enough, tone it down another shade or two.
7. It is not enough that you yourself should hear every word the soloist sings—you know it by heart, anyway: the audience must be able to follow without effort. If they do not understand the words they will go to sleep.
8. Always accompany a singer in such a way that he can sing without effort.

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9. When you think you have reached the limits of prestissimo, double the pace.*
10. If you follow these rules carefully you will, with your fine gifts and your great accomplishments, always be the darling of your listeners. [ca. 1922]

ADVICE TO A CONDUCTOR

I would say to my esteemed colleagues: Don't be too proud of your three curtain calls after the third Leonore Overture. Down there in the orchestra amongst the first violins, in the back amongst the horns or even at the other end at the timpani there are Argus-eyed observers, who note each of your crochets or quavers with critical regard, who groan if you wave your baton furiously in their faces conducting *Tristan* "alla breve" in four, or when you celebrate the movement "By the Brook" or the second variation in the adagio movement of the "Ninth" by beating twelve complete quavers. They even revolt if you constantly shout "ssh" and "piano, gentlemen" at them during the performance, whilst your right hand constantly conducts forte. They wink if you say at the beginning of a rehearsal "the woodwind is out of tune" but cannot indicate which instrument is playing too high or too low. The conductor up there may imagine that they follow reverently each movement of his

* Today [1948] I should like to amend this as follows: Go twice as slowly (addressed to the conductors of Mozart!).

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baton, but in reality they go on playing without looking at him when he loses his beat and they blame his "individualist interpretation" for every false tempo when he is, let us say, conducting a symphony for the first time which they have played a hundred times before under better conductors.

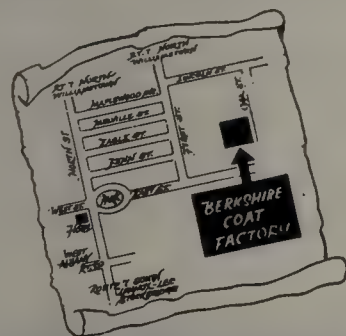
During one rehearsal when my baton had been mislaid and I was just about to pick up another, the first solo viola player of the Vienna Philharmonic called out to me, "Not that one, Doctor—it's got no rhythm."

In short, the stories of how conductors have been caught out by members of the orchestra would fill volumes. And yet this malicious mob, who plod their weary way in a chronic *mezzoforte*, who cannot be flattered into accompanying *pp* or into playing chords in a recitative precisely unless the right man happens to be at the rostrum, with what enthusiasm do they not play—tortured though they be by blunderers with no idea of rehearsing, tired out as they are by giving lessons—with what self-sacrifice do they not rehearse if they know that their conductor will not worry them unnecessarily, how readily will they not obey his slightest gesture on the evening of the performance (especially if he has let them off a rehearsal), when his right hand, fully mastering the high art of conducting, conveys to them his exact intentions; when his eye surveys their playing severely yet benevolently; when his left hand does not form a fist in *ff* passages and does not unnecessarily restrain them in *p* passages.

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ON COMPOSING AND CONDUCTING

It is simply untrue to say that one can compose "everything," if "composing" be defined as the translation of a sensual or emotional impression into the symbolic language of music. It is, of course, equally true that one can paint in sounds (especially certain movements), but one always runs the risk of expecting music to do too much and of lapsing into sterile imitation of nature. No matter how much intelligence and technical knowledge go into the making of such music, it will always remain second-rate.


I am convinced that the decisive factor in dramatic effect will be a smaller orchestra, which does not drown the human voice as does a large orchestra. Many of our younger composers have already found this out for themselves. The orchestra of the opera of the future is the chamber orchestra which, by painting in the background of the action on the stage with crystalline clearness, can alone realize precisely the intention of the composer with regard to the vocal parts. It is after all an important desideratum that the audience should not only hear sounds but should also be able to follow the words closely.

My conducting has frequently been criticized because, more especially at the beginning, people found fault with the *tempi* of my performances of Beethoven. But I ask, "Who would today assert dogmatically that Beethoven himself wished a tempo to be taken at a particular pace? Is there such a thing as an authentic tradition in such matters?"

There is no such tradition and that is why I hold that it must be left to the purely subjective artistic acumen of the conductor to decide what is right or wrong. I reproduce every work of Beethoven, Wagner, etc., according to my insight into these works, gained in the course of many years, in the conviction that this is the only true and right way.

Time and again I tried to return to the symphonic literature which has absorbed and fascinated me from my youth. But to this day nothing worthwhile would come into my head. Even program music is only possible and will only be elevated to the sphere of art, if its creator is above all a musician capable of inventing and creating. Otherwise, he is a charlatan, because the quality and cogency of musical invention are the foremost factors even in program music.

It is perhaps due to the spirit of the age that our successors, our "younger generation," our "moderns," can no longer accept my dramatic and symphonic work as a valid expression of the musician and the man in me, which is alive therein, although its musical and artistic problems have as far as I am



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concerned already been solved at the point at which they begin for "the younger generation." We are all children of our own age and can never jump over its shadow.

[1929]

ON CONDUCTING CLASSICAL MASTERPIECES

It is decisive for the technique of conducting that the shorter the movements of the arm, and the more confined to the wrist, then the more precise is the execution. If the arm is allowed to be involved in conducting—which results in a kind of lever-action the effects of which are incalculable—the orchestra is apt to be paralyzed and misdirected, unless it is determined from the start (and this is frequently the case with conductors whose downbeat is imprecise) to play according to its own judgment in tacit agreement, as it were, without paying too much attention to the antics of the conductor.



The left hand has nothing to do with conducting. Its proper place is the waistcoat pocket from which it should only emerge to restrain or to make some minor gesture for which in any case a scarcely perceptible glance would suffice.

It is better to conduct with the ear instead of with the arm: the rest follows automatically.



In fifty years of practice I have discovered how unimportant it is to mark each crochet or quaver. What is decisive is that the upbeat which contains the whole of the tempo which follows should be rhythmically exact and that the downbeat should be extremely precise. The second half of the bar is immaterial. I frequently conduct it like an *alla breve*.

It was Richard Wagner who demanded that conductors should grasp the fundamental tempo correctly, since this is all-important for the proper performance of a piece of music; especially in slow movements, he said, distinct bowing of, let us say, a melodic phrase consisting of eight bars was essential. A conductor who interprets aright the *adagio* theme of Beethoven's Fourth Symphony will never allow himself to be led by the rhythmical figure accompanying the first bar into chopping this fine melody up into quavers. Always conduct periods, never scan bars.

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We have no authentic metronome figures for the works of our classical masters. Only our music critics seem to have received authentic information on this point straight from the Elysian Fields.

It is probable that the pulse of the present generation beats faster than it did in the age of the post-chaise. This is proved by the fact that the younger generation of today and the Latin peoples rebel against Richard Wagner's "longueurs," obviously incapable of making themselves at home in the emotional and spiritual atmosphere of an earlier age.



Richard Wagner once wrote that Mozart's allegros "should be played as fast as possible." Quite, but not *twice as fast* as possible. The Figaro overture, the two great finales, *Così fan tutte*, Act 1, *Figaro*, Act 2, are usually played far too fast.

The following tempi should not be exceeded:

<i>Così fan tutte</i> finale:	metr. ♩ = 136	(D major)
<i>Figaro</i> finale:	metr. ♩ = 128	(E-flat major)



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Let us not forget that Wagner, with his "longueurs," could not in 1850 in his worst delirium have meant "as fast as possible" to denote the insane tempi we hear today. That good old conductor Franz Lachner, whom it is a little unfair to remember as a pedant, once remarked quite correctly to my father: "In fast movements, when conductor and orchestra have become all too excited, the conductor's art consists in guessing with accuracy the point at which the mad rush can be stopped either by gradual slowing down to the *tempo primo* or even by a well-motivated sudden retardation." There is such a moment in the D major passage in the finale of *Così fan tutte*. There must be a restrained entry of the dominant after the two sustained notes. I myself have known so-called geniuses of the baton to rush headlong into these Beethoven and Mozart finales as if their horse had shied and was pulling the reins. I would also mention in connection with this the finale of Beethoven's B-flat major symphony which is always played far too fast and should be a comfortable allegretto: *beiter* does not mean a speed record!

Conducting is, after all, a difficult business—one has to be seventy years of age to realize this fully!



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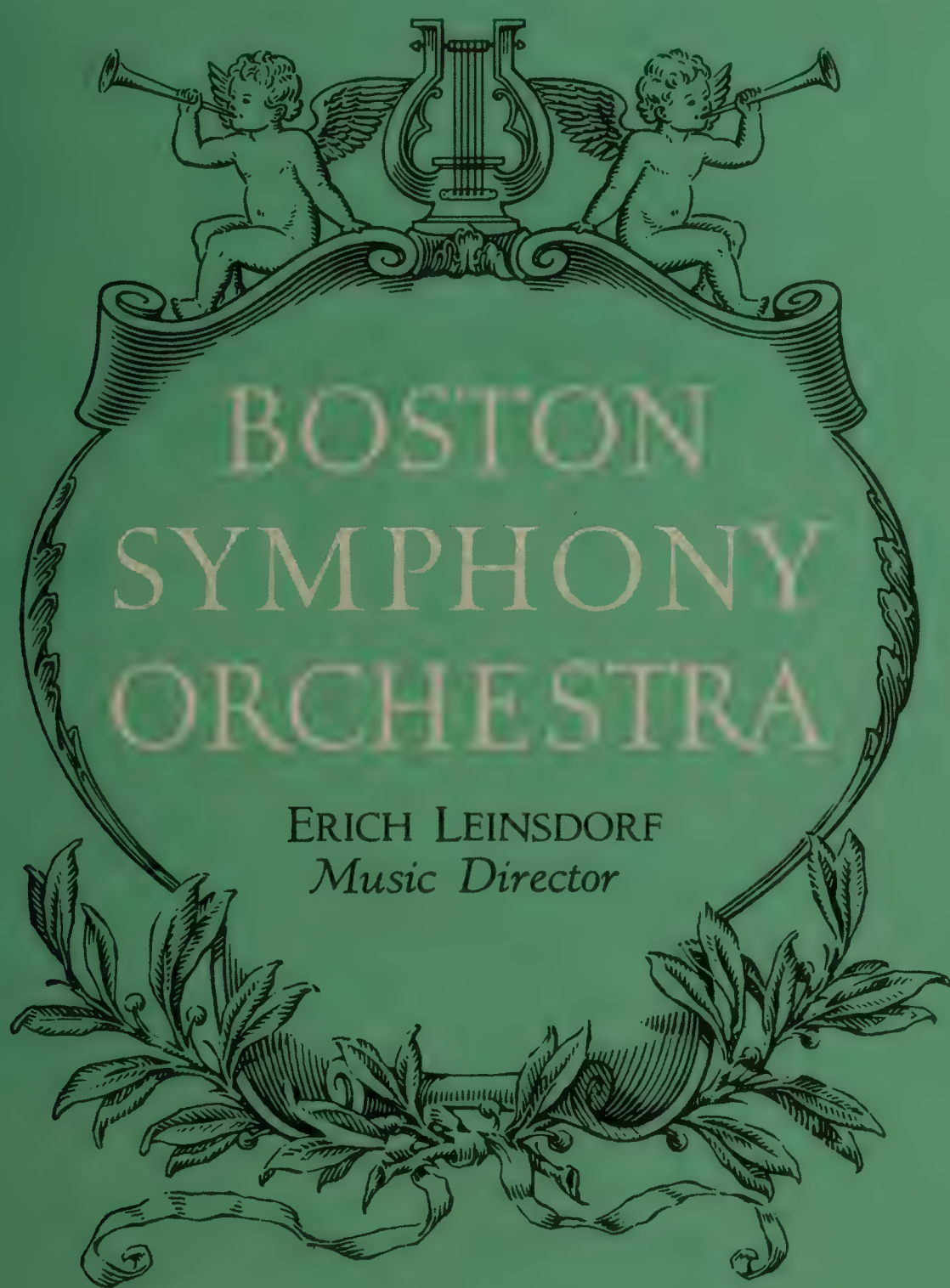


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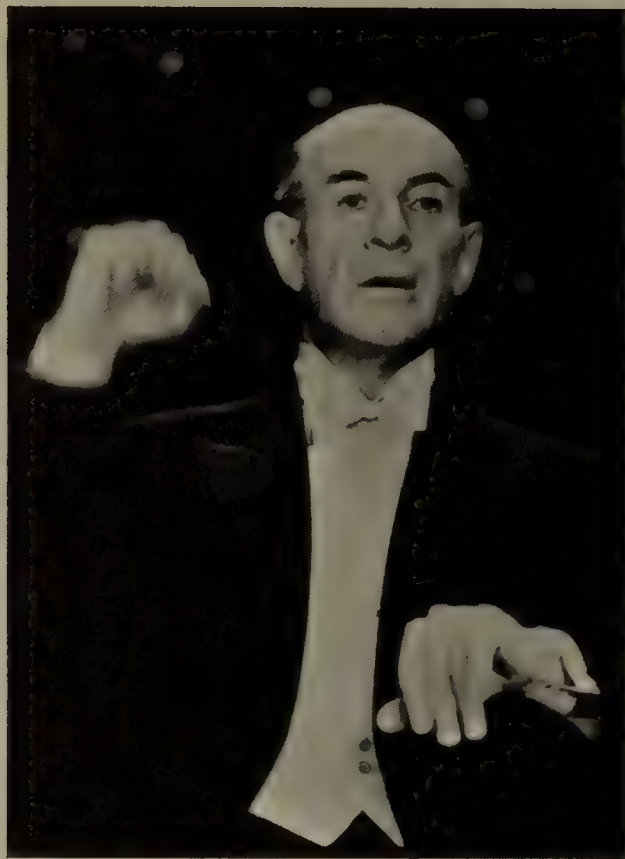
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Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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TWO FORMER CONDUCTORS of this Orchestra will be honored in memory at the concerts of this week. Mr. Leinsdorf will conduct the Fifth Symphony of Mahler, which figured notably at Serge Koussevitzky's concerts, and Mr. Ormandy will keep intact the program which Pierre Monteux, who died on July 1, had planned to conduct on July 19.

The name and the genius of Serge Koussevitzky will always be closely associated with the Berkshire Festivals, which grew to their first great proportions under his leadership, and with the Berkshire Music Center, which was established in 1940 as a fulfillment of a plan he had long cherished.

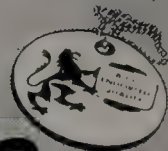
Pierre Monteux was the Conductor of the Boston Symphony Orchestra in the seasons 1919-1924. Since that time he has been Conductor of the San Francisco Orchestra, the Concertgebouw in Amsterdam and the London Symphony Orchestra. In 1951 Charles Munch invited him to lead the Boston Symphony Orchestra as Guest and since then he has returned to the Orchestra on many occasions, including concerts of the Berkshire Festival each season since 1952. He toured with this Orchestra in Europe in 1952 and 1956, and to the Pacific Coast in 1953. In Boston he freely gave his services for the benefit of the Orchestra's Pension Fund, conducting special concerts on his eightieth birthday in 1955 and again on his eighty-fifth birthday in 1960.



The Harvard Glee Club and the Radcliffe Choral Society under the direction of Elliot Forbes are now completing a tour of North America. Ninety singers will have given on July 19th, concerts in many centers, including Festivals at Ravinia Park in Chicago, Calgary in Alberta and Vancouver, British Columbia.

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B O S T O N S Y M P H O N Y O R C H E S T R A

Friday Evening, July 17, at 8:00

ERICH LEINSDORF, *Conductor*

STRAUSS †Interludes from the Opera “Die Frau ohne Schatten”

Intermission

MAHLER †Symphony No. 5 in C-sharp minor

Part I (1) Trauermarsch
(2) Stürmisch bewegt

Part II (3) Scherzo
(French horn obbligato – James Stagliano)

Part III (4) Adagietto
(5) Rondo – Finale

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Program Notes

Friday Evening, July 17

INTERLUDES FROM "DIE FRAU OHNE SCHATTEN"

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch-Partenkirchen, September 8, 1949

Richard Strauss and Hugo von Hofmannsthal began their collaboration on *Die Frau ohne Schatten* (*The Woman Without a Shadow*) before the outbreak of the First World War. The librettist finished the text of the third act in April, 1915. Strauss, working quietly at Garmisch, completed the scoring in June, 1917. The opera had its first performance in Vienna, October 10, 1919, when Franz Schalk conducted, Maria Jeritza took the part of the Empress.

Mr. Leinsdorf made a concert version. He has chosen several of the interludes which join the eleven successive scenes in the opera. They are played without pause, and preserve the composer's orchestration intact.

Hugo von Hofmannsthal was much enamored of his allegorical tale of *The Woman Without a Shadow*. He seems to have regarded this, his fourth collaboration with Richard Strauss, as his foremost achievement.* Hofmannsthal had studied various fairy legends, Oriental and Germanic in particular, but he had concocted his own plot and woven it into what Strauss's

* The two had brought forth *Electra* (1908), *Der Rosenkavalier* (1910), *Ariadne auf Naxos* (1912). *Die ägyptische Helena* would follow in 1927, *Arabella* in 1932.

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biographer, Otto Erhardt, calls "a brightly colored Persian carpet." Hofmannsthal's treatment differed widely from most of the sources of folklore in that its main thesis is the gradual transformation of a supernatural being into a human one.† "The Woman Without a Shadow" is to become at last, after many ordeals, a wife capable of human understanding and sympathy, of love in the fullest and noblest sense, involving motherhood. Until the end she casts no shadow because she is a fairy creature of another realm, strange to the natural world, luminous from within. "The light passes through her body as if she were glass." The shadow she has not attained is a symbol with many implications, but specifically of fecundity. Without it she must remain childless. The ethereal voices of "unborn children" are heard, as if in her dreams, and they gradually become an expression of her longing.

For a while Strauss did not feel completely attuned to the supernatural characters, such as the Empress (the "Woman" of the story) and the anti-human "Nurse" ("*Die Amme*") who accompanies her. These figures eluded him as "bloodless symbols." They "cannot be filled with red blood corpuscles like a Marschallin, an Octavian, an Ochs. Tax my brain as I will, my heart is

† Andersen put his *Little Mermaid* into a similar but far less intricate predicament.

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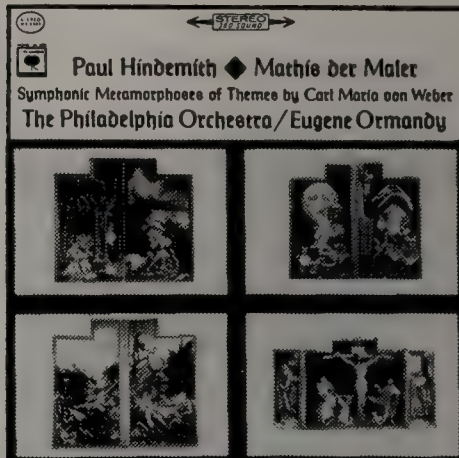
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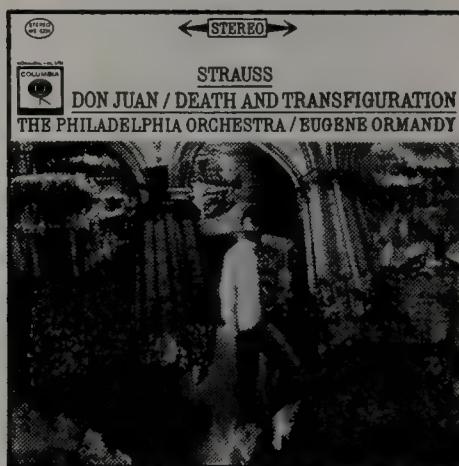
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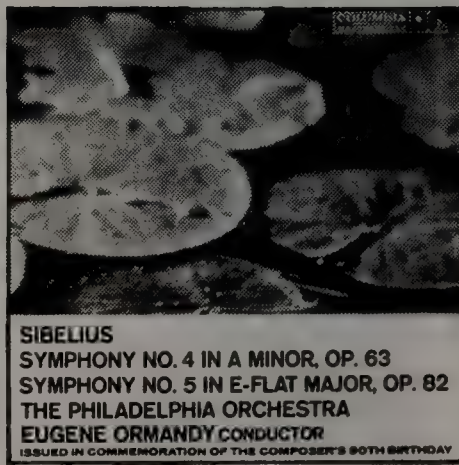
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only half in it." As the work progressed he was able to forget his *Rosenkavalier* characters and become engrossed in the contrast between the unearthly and the here-and-now.

Hofmannsthal quoted to Strauss lines from Goethe as a sort of motto to his tale: "If man would free himself from the law that holds all men, he must transcend it."*

Die Frau ohne Schatten was first outlined by its author as "a fairy tale in which two men and two women are set in contrast, two are fairy beings, the others of this earth . . . the whole thing colorful—palace and hut, priests, ships, torches, rocky passes, choruses, children." (August 9, 1912.) The opera has been compared to Mozart's *The Magic Flute*, as *Der Rosenkavalier* has been compared to *The Marriage of Figaro*. It is hard to see any real similarity in the first case. Except that both fairy operas deal in the traditional opposing forces of magic and human virtue, they have little in common. *Die Frau ohne Schatten* is a twentieth-century psychological treatment of the supernaturalism which long possessed opera and went out with Wagner and the inroads of *verismo*. The verse is far superior to that of *The Magic Flute*, and the plot far more consistent. There is no attempt at the comic.

* "Von dem Gesetz, das alle Menschen bindet
Befreit der Mensch sich, der sich überwindet."



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The excerpts included by Mr. Leinsdorf and here performed are drawn from all three acts. After the introductory measures of Act I, there comes a climactic point in the Third Act where, the Nurse having warned her mistress of the dread consequences of turning against her father and becoming mortal, the Empress rejects her past. There follows music from Act I, notably the stormy interlude between Scenes 1 and 2, where the Empress and the Nurse make their descent to encounter the world. Next comes a passage where the Empress faces the dilemma of the Dyer and his wife, who have been forced apart. (This ends with a violin solo.) In the Fourth Scene of Act II, the Empress is distraught, for she has "sinned against Barak," and beholds that the Emperor is being turned to stone. "Only his eyes cry for help!" The opening scene of the Third Act is a duet between the Dyer and his wife. They are separated by a divided vault and each yearns for the other. The music performed is the conclusion of this scene. The final measures are the close of Act I.

SYMPHONY NO. 5, IN C-SHARP MINOR

By GUSTAV MAHLER

Born in Kalischt in Bohemia, July 7, 1860; died in Vienna, May 18, 1911

Mahler completed his Fifth Symphony in 1902. It was first performed at a Gürzenicht concert in Cologne, October 18, 1904, under his own direction.

The first movement ("in a strong, measured step—like a procession") sets its character at once with a trumpet fanfare in a triple-to-first-beat rhythm. The "measured step," emphasized by a striding bass, persists through the whole movement. The sense of solemnity is never quite lost, and the heavy initial beat is only occasionally modified as the violins dominate in lyrical episodes or hold the center of interest in a quicker section in passages "anguished" and "wild." The chords of a chorale are introduced before the close.

The second movement opens "stormily," but the storminess, however dramatic, is not the prevailing mood, which is soaringly melodic. The predominant theme is derived from the first movement; it is first heard from the

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cellos. The tempo is that of the Funeral March, but the heaviness is gone. The accompanying figures are no longer triplets—they support rather than overbear the dominating refrain.

In the Scherzo, all tragic implications have vanished, as if what has preceded was the composer's obsession with nothing more personal than the allurements of a solemn rhythm. This second movement is a long waltz, or rather an assortment of waltzes developed in repetition. The sections are introduced, or connected, by soft and nostalgic passages for the horns or the trumpets. The first waltz is brilliant; a second is gentler ("*ruhiger*") and lighter with pizzicato accompaniment; another is slow and langorous. Often the composer turns his wit of counterpoint to the enrichment of texture or to melodic interweaving.

The Adagietto is a song movement for the string orchestra, the first violins carrying the burden of melody. They are eloquently supported and (except in the middle section) accompanied by harp arpeggios.

The Rondo-Finale is a fully developed movement brimming with invention. The rondo theme, first stated by the full wind choirs, is wholly gay, as indeed is the whole movement to follow. By contrast the strings set forth a bright fugato. The rondo theme returns always in new guise, and engenders new episodes. There are references to the early chorale and the Adagietto. The close is in an exultant D major.



Gustav Mahler composed his Fourth Symphony at Maiernigg on the Wörthersee in the summer of 1900. During the two summers following, at his little cottage in this idyllic spot of Carinthia which has inspired great music at other times, he worked upon his Fifth Symphony and likewise set five songs from Rückert, and two of the "*Kindertotenlieder*." The Fifth Symphony was completed in the summer of 1902. It was in March of that year that he married Alma Maria Schindler.

The Fifth Symphony, in Mahler's own words, marked a new departure in his life as an artist. Experienced as he was in the technical handling of an orchestra through his conducting and through the magnificent scores he had

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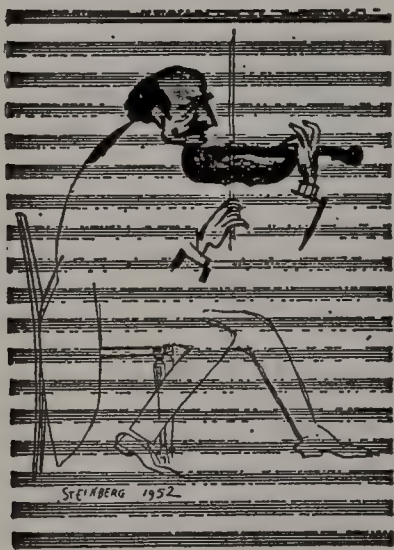
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already written, the Fifth seemed to require a reconstitution of his instrumental forces. He was not satisfied with it, and several times revised the orchestration (the first revision is used in this performance).

The Mahler enthusiasts may well have looked for an elucidation of the Fifth Symphony when it appeared. The introductory "funeral march" had a character and suggestion obviously far different from any personal mourning; the scherzo, with its wild abandon and the affecting adagietto, seemed to have a very different motivation.

When this symphony was performed in Berlin and in Dresden in 1905, there were the usual expectations of enlightenment from the composer, but the composer had become more wary than ever of verbal explanations. No analyses or descriptions of any sort were to be found in the printed programs. The composer did not remain adamant on this point. Analyses of the Fifth Symphony, and elaborate ones, appeared in print before and after 1905—without recorded protest from Mahler. On composing his First Symphony (and also his Third) he had hoped to assist the public mind in following the paths of his free-reined imagination by allowing titles to the movements which were printed at early performances. When he found, as other composers have, that such signposts usually divert well-intentioned but literal souls into verbal thickets where the music itself is all but lost from sight, he withdrew these titles. If the listening world could have found a liberation of the imagination in the writings of E. T. A. Hoffmann, as Mahler did in composing his First Symphony, they would have grasped at once the roaming, fancy-free spirit of those works. Did not Hoffmann himself say, through the mouth of his Kreisler: "Music opens for man an unknown continent, a world that has nothing in common with the exterior world of sense that surrounds it, and in which he leaves behind all determinate feelings in order that he may give himself up to indescribable yearning"?

There had been the same difficulty with the philosophic, the symbolic implications of the Second Symphony or the Fifth. A truly sympathetic understanding of the Second must derive from the music as a personal expression of Mahler, rather than from the bald references of the sung text to



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"death" and "resurrection." Bruno Walter wrote: "If we understand the titles Mahler gave his works in the mystical and only possible sense, we must not expect any explanation of the music by means of them; but we may hope that the music itself will throw the most penetrating light upon the sphere of emotion which the titles suggest. Let us be prudent enough to free these titles from an exact meaning, and remember that in the kingdom of beauty nothing is to be found except '*Gestaltung, Umgestaltung, des ewigen Sinnes ewige Unterhaltung*' (Formation, Transformation, the Eternal Mind's Eternal Recreation). Should we attach to those programmatical schemes fixed names, the 'transformation' would prove us wrong in the next minute. We must not think of that 'which the flowers of the meadow tell' [Third Symphony], but of everything that touches our hearts with gentlest beauty and tenderest charm."

Not only did the general public fail to achieve this enlightened approach—the annotators and guides (sometimes self-appointed) did not always achieve it. At the time the Fifth Symphony was being performed without verbal aid to the inquisitive listener, Mahler made a speech on the subject of explanations, which was reported by Ludwig Scheidermair. It followed a performance of the Second Symphony by the Hugo Wolf Society in Munich. "After the concert there was a supper, and in the course of the conversation, someone mentioned program-books. Then was it as though lightning flashed in a joyous sunny landscape. Mahler's eyes were more brilliant than ever, his forehead wrinkled. He sprang in excitement from the table and exclaimed in passionate tones, 'Away with program-books, which spread false ideas! The audience should be left to its own thoughts over the work that is performed; it should not be forced to read during the performance; it should not be prejudiced in any manner. If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal. The speech of tones has then approached the language of words, but it is far more capable of expression and declaration.' And Mahler raised his glass and emptied it with '*Pereat den Programmen!*' "

Mahler knew well the difficulty of "forcing on his hearers the sensations which streamed through his mind"—no less well than the futility of printed descriptions. Fortunate is Mahler's type of artist if he can be spared the disappointments of the high-aiming conductor in relation to his audiences. Mahler, constantly upon the conductor's platform, was painfully aware of the

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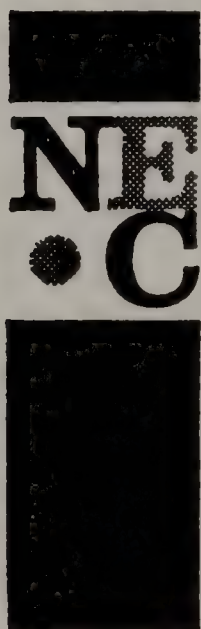
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distance between his musical visions and the capacity, the inclinations, the receptivity of those who listened in concert halls. He at first thought that his symphonies could be explained and adequately comprehended, and wrote to Arthur Seidl in 1897 of the "program as a final, ideal elucidation." It was not long before he had to reverse this statement and come to the realization that a program was more likely to widen a gap, which in any case could never be bridged. He was sometimes heaped with applause when he performed his symphonies, but the enthusiasm was probably directed toward the conductor himself, the little man with the burning zeal who got such fine results from the forces he directed, rather than toward his monstrous and perplexing scores. The arduous seasons of conducting opera and concert absorbed the best hours and energies of the creative artist—they did not quite deprive him of that peaceful abstraction, that unconcern with a sluggish world which is the first requisite of the dreamer and visionary, weaving his patterns for his own inner satisfaction.

Philip Hale, preparing notes for a performance of this symphony in 1906, wrote: "Let us respect the wishes of Mr. Mahler," and refrained from quoting any analysis or description of it. Lawrence Gilman, in his notes for the Philharmonic Symphony Society of New York, concurred with Mr. Hale and likewise allowed the Fifth Symphony to be "listened to without benefit of the annotative clergy." It would seem unnecessary to prolong the abstention indefinitely, and to withhold descriptions which have for many years stood in print for any to read. Individuals have their preferred points of approach. One among the tourists on the rim of the Grand Canyon in Arizona will seek a guide to point out to him some rock which looks like an animal, or the face of an old man. Another finds in the scene a rare opportunity to study the processes of erosion. Still another is content to gaze at a vast and unexampled spectacle of nature, bothering neither with the guide nor the scientist. As for the first two tourists, there would be little use in depriving them of their lesser satisfactions—the one of his freakish resemblances, the other of his rather chilling computations. Neither would become by this a more likely recruit for the grander mood.



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By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner composed his *Tannhäuser* between the summer of 1842 and the end of 1844, directing the opera in Dresden, October 19, 1845. *Tannhäuser* was introduced to Paris at the *Opéra*, March 13, 1861, for which production the Bacchanale was written and inserted, replacing the reprise of the pilgrim's chorus.

Wagner, an exile in Paris in 1860, anxious for a musical hearing, came to the interested attention of influential people, notably the Princess Metternich, wife of the Austrian ambassador, who prevailed over Napoleon III to order a production of *Tannhäuser* at the *Opéra*. The composer, not without skepticism as to the result, saw to the translation of his text into French. It was considered imperative for the success of the production that a ballet be introduced in the second act according to operatic custom. "The subscribers," wrote Wagner in his autobiography, "always reached the theatre somewhat late after a heavy dinner, never at the commencement." The com-

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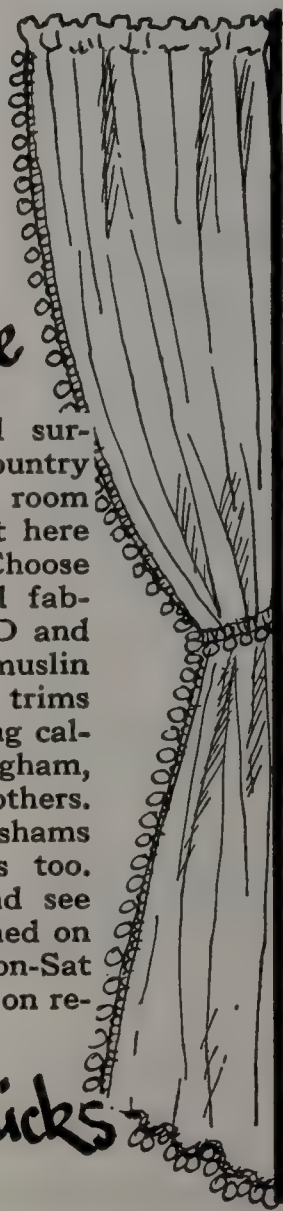
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poser, of course, could not conceive of introducing tripping ballerinas into the sedate hall of song at the Wartburg. Nevertheless, the idea of enlarging the introductory Venusberg scene by bringing in seductive bacchantes greatly appealed to him. The case for eroticism, soon to be overborne by the case for piety, would thus make its point more vividly. The ripened dramatic sense of the composer who had since written *Lohengrin*, *Das Rheingold*, *Die Walküre*, part of *Siegfried*, and *Tristan und Isolde* made him newly aware that to fill out and strengthen the element of profane love in *Tannhäuser* would greatly enhance the effect of the coming struggle between Venus and Elisabeth for the soul of Tannhäuser. He therefore wrote an elaborate ballet and enriched the dialogue between Venus and Tannhäuser. When the rhythmic excitement has lapsed into music of dreaming, the seductive voices of the sirens are heard off stage.

Wagner's tremendous planning and tremendous labors in the preparation of *Tannhäuser* (there were 150 preliminary rehearsals and eight full rehearsals) were doomed to be wasted. The so-called "Jockey Club" were set to defile the opera, completely to defeat all these labors. "Rich, frivolous gentlemen," Wagner's wife Minna called them,* "who have their mistresses in the ballet, nearly all employed without any salary, with whom they amuse themselves after the ballet, behind the scenes, and this in the most indecent manner." These gentlemen, bandits in white kid gloves, armed with whistles, could render the noblest music inaudible.

Minna had no confidence in the inclusion of the ballet, "*Venus-spukereien*" as she called it, at the expense of the sonorous conclusion of the original overture: "The electric spark which he hurled into the public with his overture has vanished." So far as the *ad captandum* finale was concerned, she had a practical point. She was sadly uncomprehensive of Wagner in this his *Tristan* period, nor could she have followed his plain purpose of enhancing an important scene in its relation to the opera as a whole. Current cabals and even the hazards of the production in hand would not have deterred him from this higher purpose.

* Letter to her daughter Natalie, April 5, 1861 (Burrell Collection #361F).

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The Jockey Club and their kind, needless to say, were as little concerned with the suitability of the ballet as they were with the basic struggle for the soul of a legendary bard of remote Thuringia. The lighter diversions of Auber or Offenbach were more to their taste. They were more than ready to oblige the royal political faction, and if possible put the intrusive princess out of countenance by the collapse of the whole project.

Wagner threw himself with characteristic prodigious vigor and pains into the "grotesque undertaking," as he has called it, his meticulous labors not in the least abated by the attendant hum of intrigue. He chose and drilled the dancers, coached the singers in every inflection and gesture of music entirely baffling to them, and stood over the conductor at the almost endless rehearsals, establishing the tempi. The opening performance was all but howled and whistled off the stage by the organized demonstration of the fashionable dandies. A second performance on March 18 fared little better. Only the first act and part of the second were allowed to be heard unmolested. Apparently the "late diners" had lingered over their coffee before they condescended to make their ruinous descent. The third (and last) performance fared worse, for the jockeys were on hand at the beginning. Wagner this time stayed away. The opera was withdrawn at his own insistence. Overnight he had become famous (or infamous) in Paris, the topic of the salons and boulevards.

He was not too downcast after the whole *débâcle*, at least so he confided to his intimate friends. The public of Paris had not condemned *Tannhäuser*, for they had not been allowed to hear it. Nor did it languish elsewhere. In any case his heart, his hopes, had long been concentrated upon a production at last of his latest work, which in every respect except the bacchanale was an immense advance upon the early *Tannhäuser*—the far more difficult and far more problematic *Tristan und Isolde*.



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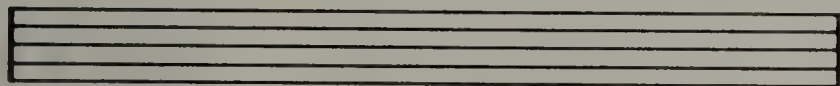
By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch-Partenkirchen, September 8, 1949

"*Die Tageszeiten, Ein Liederzyklus für Männerchor und Orchester*," a setting of four poems by Joseph von Eichendorff, was composed in 1928 and dedicated to the *Wiener Schubertbund* and its conductor Viktor Keldorfer.

1928 was the year of Strauss's opera "The Egyptian Helen" which had been produced in Dresden on June 6, Vienna, on June 11, and New York, November 6. The critical dictum had spread about that his powers were on the decline. Aware of this point of view, which in ensuing years has been much altered, critics in New York evidently listened to this new choral work with some misapprehension. Yet Lawrence Gilman wrote in the *New York Tribune*: "Strauss in his excelling moments—and he has had many—is a great poet of tones. In his lesser moments—in much of '*Die Tageszeiten*'—he is a sentimentalist, obtuse and slack and heavy-handed. What could be less fine and rich and searching, more facile and obvious in quality, for example, than the orchestral introduction to the second movement, '*Mittagsruh*'? This is music that precisely reflects the sentimentalized verses of Eichendorff—perhaps for that reason is its ideal setting. Yet there are glittering and distinguished pages in the score—as in the setting of '*Aus der Wirrung fester Gleise*'

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with its descending chromatic phrases in imitation; as the music for '*Das ist das irre Klagen in stiller Waldespracht*' in the Finale, and the pages that come after it. This is lovely and magical writing. The old Strauss speaks out of it for a moment, and we are solaced."

DER MORGEN

*Wann der Hahn kräht auf dem Dache,
Putzt der Mond die Lampe aus,
Und die Stern' ziehn von der Wache,
Gott behüte Land und Haus!
Fliegt der erste Morgenstrahl
Durch das stille Nebeltal,
Rauscht erwachend Wald und Hügel:
Wer da fliegen kann, nimmt Flügel!*

*Und sein Hütlein in die Luft
Wirst der Mensch vor Lust und ruft:
Hat Gesang doch auch noch Schwingen,
Nun, so will ich fröhlich singen!
Hinaus, o Mensch, weit in die Welt,
Bangt dir das Herz in krankem Mut;
Nichts ist so trüb in Nacht gestellt,
Der Morgen leicht macht's wieder gut.*

MORNING

The poet greets the morning gaily,
the reawakening of vigorous life,
the restoration of good spirits as
the daylight banishes gloomy thoughts.

MITTAGSRUH

*Über Bergen, Fluss and Talen,
Stiller Lust und tiefen Qualen
Webet heimlich, schillert, Strahlen!
Sinnend ruht des Tags Gewühle
In der dunkelblauen Schwüle,
Und die ewigen Gefühle,*

*Was dir selber unbewusst,
Treten, heimlich, gross und leise
Aus der wirrung fester Gleise,
Aus der unbewachten Brust
In die stillen, weiten Kreise.*

MIDDAY CALM

The day becomes heavy with heat,
and our thoughts contained within
our breasts are released and spread
in widening circles.

DER ABEND

*Schweigt der Menschen laute Lust:
Rauscht die Erde wie in Träumen
Wunderbar mit allen Bäumen,
Was dem Herzen kaum bewusst,*

*Alte Zeiten, linde Trauer,
Und es schweiften leise Schauer
Wetter leuchtend durch die Brust.*

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THE EVENING

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of the forests. His troubled feelings
from the past flicker like summer lightning
in his heart.

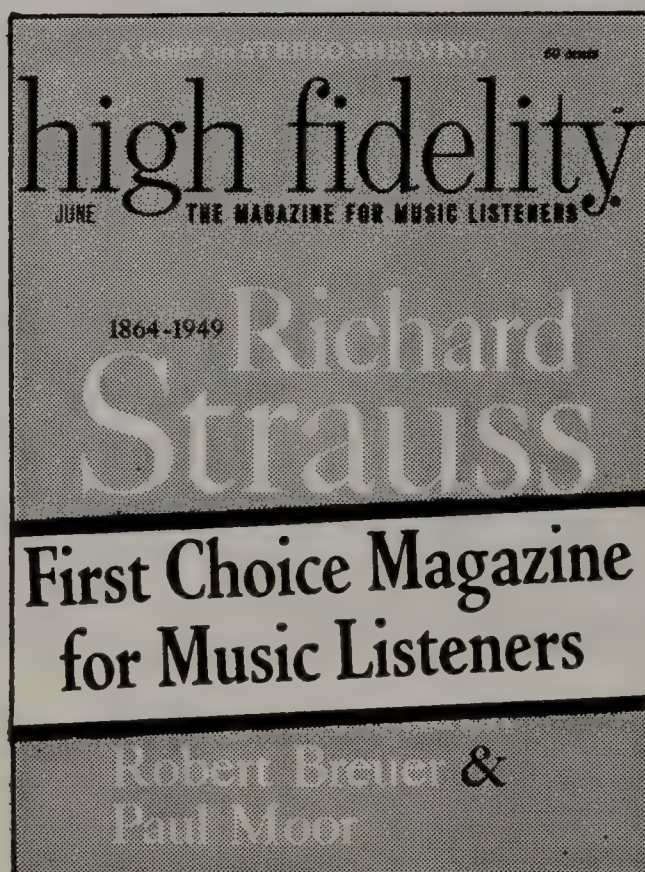
DIE NACHT

*Wie schön, hier zu verträumen
Die Nacht im stillen Wald,
Wenn in den dunklen Bäumen
Das alte Märchen hallt.
Die Berg' im Mondesschimmer
Wie in Gedanken stehn,
Und durch verworrne Trümmer
Die Quellen klagend gehn.
Denn müd ging auf den Matten
Die Schönheit nun zur Ruh,
Es deckt mit kühlen Schatten
Die Nacht das Liebchen zu.*

*Das ist das irre Klagen
In stiller Waldespracht,
Die Nachtigallen schlagen
Von ihr die ganze Nacht.
Die Stern' gehn auf und nieder —
Wann kommst du, Morgenwind,
Und hebst die Schatten wieder
Von dem verträumten Kind?
Schon rührt sich's in den Bäumen,
Die Lerche weckt sie bald —
So will ich treu verträumen
Die Nacht im stillen Wald.*

THE NIGHT

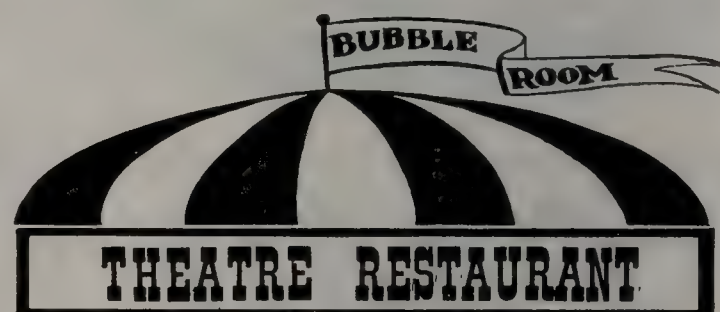
How fine to dream away the night in the
quiet woods where the dark trees echo
old fairy tales. For now beauty hovers
over the meadows. The night covers us
with cool shadows.



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NOCTURNES ("CLOUDS," "FESTIVALS," "SIRENS")

By CLAUDE DEBUSSY

Born in St. Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

The world waited six years after hearing Debussy's first purely orchestral work, the "*Prélude à l'Après-midi d'un Faune*," before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897-99, were but an interlude in Debussy's labors upon "*Pelléas*," which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the "*Faune*," set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the "*tâchistes*," dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.

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in d minor, Op. 108

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Debussy, who was wary of wordy explanations of his music, wrote this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. '*Nuages*' renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white. '*Fêtes*' gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. '*Sirènes*' depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

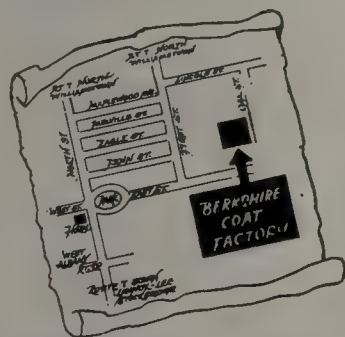
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Born in Munich, June 11, 1864; died in Garmisch-Partenkirchen, September 8, 1949

At first, Strauss was inclined to let the title: "*Till Eulenspiegels lustige Streiche, nach alter Schelmenweise—in Rondoform*" stand as sufficient explanation of his intentions. Franz Wüllner, about to conduct the first performance in Cologne, in 1895, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a program to '*Eulenspiegel*'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two '*Eulenspiegel*' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when after he has been condemned to death Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

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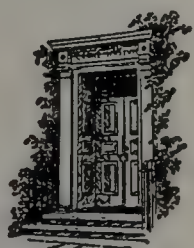
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"Once upon a time there was a *Volksnarr*; Named *Till Eulenspiegel*; That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."



The comments of outraged critics when *Till Eulenspiegel* first appeared in 1895 have often been quoted. The reaction of Claude Debussy to the music should be understood differently, for he was too intelligent an artist to dismiss offhand an æsthetic contrary to his own. He wrote of Strauss in *Monsieur Croche*: "I repeat to you that there is no way of resisting the all-conquering domination of this man!" And of *Till Eulenspiegel* in particular:

"This piece is like an hour of new music at the madhouse—clarinets describe distracted trajectories, trumpets are always muted, horns foresee a latent sneeze and hurry to say politely, 'God bless you!' a big drum makes the boum-boum that italicizes the clown's kick and gesture. You burst with laughter or howl in agony, and you are surprised to find things in their usual place, for if the double-basses blew through their bows, if the trombones rubbed their tubes with an imaginary bow, and if Mr. Nikisch were found



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seated on the knees of an *ouvreuse*, all this would not surprise you. But in spite of this the piece is full of genius in certain ways, especially in the prodigious surety of the instrumentation, and the mad spirit that sweeps one along from beginning to end."

Behind the impudent and leering Till, some discerned the brazen face of the composer, recklessly and madly bent upon the destruction of every musical principle. It took the passing of a generation to reveal Strauss as no revolutionist after all, but a deep respecter of the musical tenets in which he had been thoroughly schooled from childhood; a routined conductor who knew his orchestra with a special sense, a lover of tradition, impatient only at the complacent stagnation into which it had fallen.

The first critics of "Till" could hardly miss the more obvious points of its style of pure folk melody. They might have seen that it was an extended rondo as its name implied—a marvelous application of structure to the matter in hand. They might also have realized that Strauss was no Till upsetting the applecart, but a meek follower of the form which Berlioz and Liszt left him, and which he found the most suitable vehicle for his overflowing exuberance, his greatly enriched instrumental and harmonic color, his enormously clever complex of counterpoint.

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BEETHOVEN Overture to "Egmont," *Op. 84*

BEETHOVEN Symphony No. 4, in B-flat major, *Op.* 60

- I. Adagio; Allegro vivace
- II. Adagio
- III. Allegro vivace
- IV. Allegro, ma non troppo

Intermission

RAVEL "Alborada del gracioso"

ELGAR Variations on an Original Theme, *Op.* 36

Enigma: Andante
Variations:

- | | |
|-------------------------------|--------------------------------------|
| I. "C.A.E." L'istesso tempo | VIII. "W.N." Allegretto |
| II. "H.D.S.-P." Allegro | IX. "Nimrod" Moderato |
| III. "R.B.T." Allegretto | X. "Dorabella—Intermezzo" Allegretto |
| IV. "W.M.B." Allegro di molto | XI. "G.R.S." Allegro di molto |
| V. "R.P.A." Moderato | XII. "B.G.N." Andante |
| VI. "Ysobel" Andantino | XIII. " * * * —Romanza" Moderato |
| VII. "Troyte" Presto | XIV. "E.D.U.—Finale" |

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Sunday Afternoon, July 19

OVERTURE TO GOETHE'S "EGMONT," *Op.* 84

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in 1810, the Overture (together with the incidental music) was first performed at a production of Goethe's play by Hartl in the Hofburg Theater in Vienna, May 24, 1810.

The heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into music particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels as his soldiery patrol the streets under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not unplausibly, in 1827, that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"



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SYMPHONY IN B-FLAT MAJOR NO. 4, *Op.* 60

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

This Symphony was completed in 1806 and dedicated to the Count Franz von Oppersdorf. The first performance was in March, 1807, at the house of Prince Lobkowitz in Vienna.

The long opening Adagio has none of the broad chords or flourishes of the classical introduction; it is no meandering fantasia but a reverie, precisely conceived, musing upon its own placid theme in a sombre minor which is soon to be banished. Incisive staccato chords establish at once the brightness of B-flat major and the beat of the allegro vivace. The subject matter of this movement is as abundant as that of the first movement of the *Eroica*, the exposition extending through 154 bars, unfolding one new thought after another in simple and inevitable continuity. The main theme, with its staccato notes, is taken up by the whole orchestra and then given humorously (and differently) to the bassoon over whispered trills from the violins. It generates excitement in the violins and breaks with energetic syncopated chords which bring in the dominant key, and from the flute the graceful and lilting second subject, which suggests a crescendo in short chords and a new theme in canonic dialogue between the clarinet and bassoon. Another syncopated subject ends the section. The development plays lightly with fragments of the principal theme, and the little rhythmic figure which introduced it. The theme is combined with the second theme proper. There is a full recapitulation, more brilliantly written.

The Adagio is built upon a theme first heard from the strings and then from the full choirs in a soft cantabile. The accompanying rhythmic figure pervades the movement with its delicate accentuation, appearing by turn in each part of the orchestra, now and then in all parts at once, and at the last quite alone in the timpani. This instrument, used only for reinforcing up to this point, takes on a special coloring. The movement continues its even, dreaming course with not a moment of full sonority. It sings constantly in every part. Even the ornamental passages of traditional slow movement development are no longer decoration, but dainty melodic tracery. No other slow movement of Beethoven is just like this one. What Wagner wrote of Beethoven in general can be applied to this adagio in a special sense: "The power of the musician cannot be grasped otherwise than through the idea of magic. Assuredly while listening we fall into an enchanted state. In all parts

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and details which to sober senses are like a complex of technical means cunningly contrived to fulfill a form, we now perceive a ghostlike animation . . . a pulsation of undulating joy, lamentation and ecstasy, all of which seem to spring from the depths of our own nature. . . . Every technical detail . . . is raised to the highest significance of spontaneous effusion." There is no accessory here, no framing of a melody; every part in the accompaniment, each rhythmical note, indeed each rest, everything becomes melody.

The third movement is characterized by alternate phrases between wood winds and strings. The Trio, which in interest dominates the Scherzo section, makes a second return before the close, the first symphonic instance of what was to be a favorite device. The finale, which is marked *allegro ma non troppo*, takes an easily fluent pace, as is fitting in a symphony not pointed by high brilliance. Its delightful twists and turns have an adroitness setting a new precedent in final movements.

ALBORADA DEL GRACIOSO

By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The *Alborada del gracioso*, in its orchestral version, had its first public performance under Georges Longy from the manuscript, at the Boston Orchestral Club in Boston, February 16, 1921.

In 1905 Ravel wrote a set of five piano pieces under the title "*Miroirs*." They were *Noctuelles*, *Oiseaux tristes*, *Une Barque sur l'océan*, *Alborada del gracioso*, and *La Vallée des cloches*. The fourth of these, the *Alborada del gracioso*, he set for orchestra. Ravel exploits a characteristic rhythm through the score, but (unlike his later *Bolero*) with variation in the treatment, and with great flexibility. The rhythmic signature is 6/8, changing to 9/8, and reverting to 6/8 at the final climax.

Alborada del gracioso is not only an evocative title, but an elusive one. The alborada of Ravel must be taken as something far more subtle than the Galician folk piece of that name "played on bagpipes to the accompaniment of a side drum"; subtler even than the alborada which figures so prominently in Rimsky-Korsakov's *Capriccio Espagnol*. G. Jean-Aubrey in his study of Ravel tries "Morning song of the *gracioso*," and decides that the word "*gracioso*" is untranslatable. "It implies a kind of buffoon full of finesse, with mind always alert, and with irony ever in readiness—a sort of Figaro. For the ever alert mind of this type of character, it would seem as if night

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were never present; for him it is ever the hour of the aubade, always the hour of smiles and of delicacy. He is skilled in pleasant mockery, and is loath to vociferate. He enjoys the sweetness of living, and is not unaware of its reflections. He dreams of charming memories, and, long before, composed a pavane to the memory of a defunct infanta, and its delicacy and finesse are such that the idea of death is screened behind them." Whereby, not without skill of his own, this writer fuses the character and its author.

VARIATIONS ON AN ORIGINAL THEME, *Op.* 36

By SIR EDWARD ELGAR

Born in Broadheath, near Worcester, England, June 2, 1857;
died in Worcester, February 23, 1934

Written at Malvern, the composer's home, in 1899, these variations were first performed at one of Hans Richter's concerts in London, June 19, 1899.

"One evening, after a long and tiresome day's teaching," according to the composer's account, Elgar "musingly played on the piano the theme as it now stands." His wife asked, "What's that?" "Nothing," he replied, "but something might be made of it. Powell would have done this [Variation II], or Nevinson would have looked at it like this" [Variation XII]. "Thus the work grew into the shape it has now."

So there developed the "Variations on an Original Theme." Over each variation the composer inscribed the initials of a friend ("musical or otherwise"), and over the theme itself, where according to custom the word "Theme" or "Tema" would have appeared, he wrote merely the word "Enigma." It all seemed simple enough: His friends would read these initials and recognize in each of the fourteen variations the original of the musical portrait, or at least Elgar's intention of one. As for the world at large—they were at liberty to take the music as music, and need know nothing of its personalities or intimacies. The world (more especially England, of course) did readily take to the music. A copy fell into the hands of Hans Richter on the

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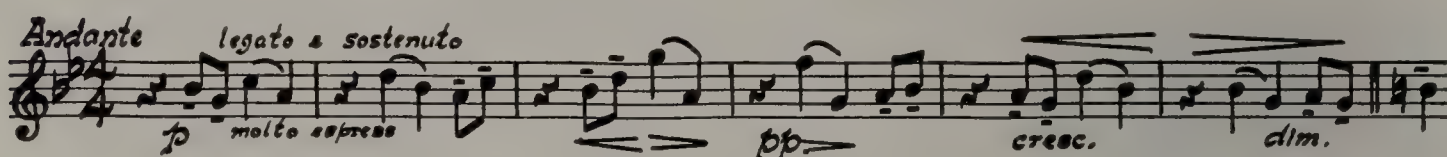
continent, through his agent. Although Richter had never met Elgar (then none too well known), he forthwith toured with the piece in June of the same year (1899), and firmly established the fame of its composer.*

The "enigma" aspect of the variations at first seemed nothing more than a deft screen set up by the composer against the glare of full public scrutiny. "The variations have amused me," he remarked, "because I've labelled 'em with the nicknames of my particular friends. That is to say I've written the variations each one to represent the mood of the 'party.' It's a quaint idea and the result is amusing to those behind the scenes and won't affect the reader who 'nose nuffin'."

Until his death, the names of those portrayed, although easily ascertainable among Elgar's circle of friends, remained a gentleman's secret so far as publication was concerned. Sir Adrian Boult has long possessed a score on the flyleaf of which, in 1920, the composer wrote the list of names.



The theme in its first statement is as follows:



* After the first performance, Richter persuaded Elgar to alter the orchestration in a few places, and to add a coda.

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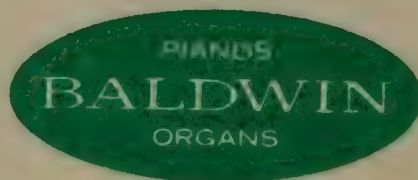
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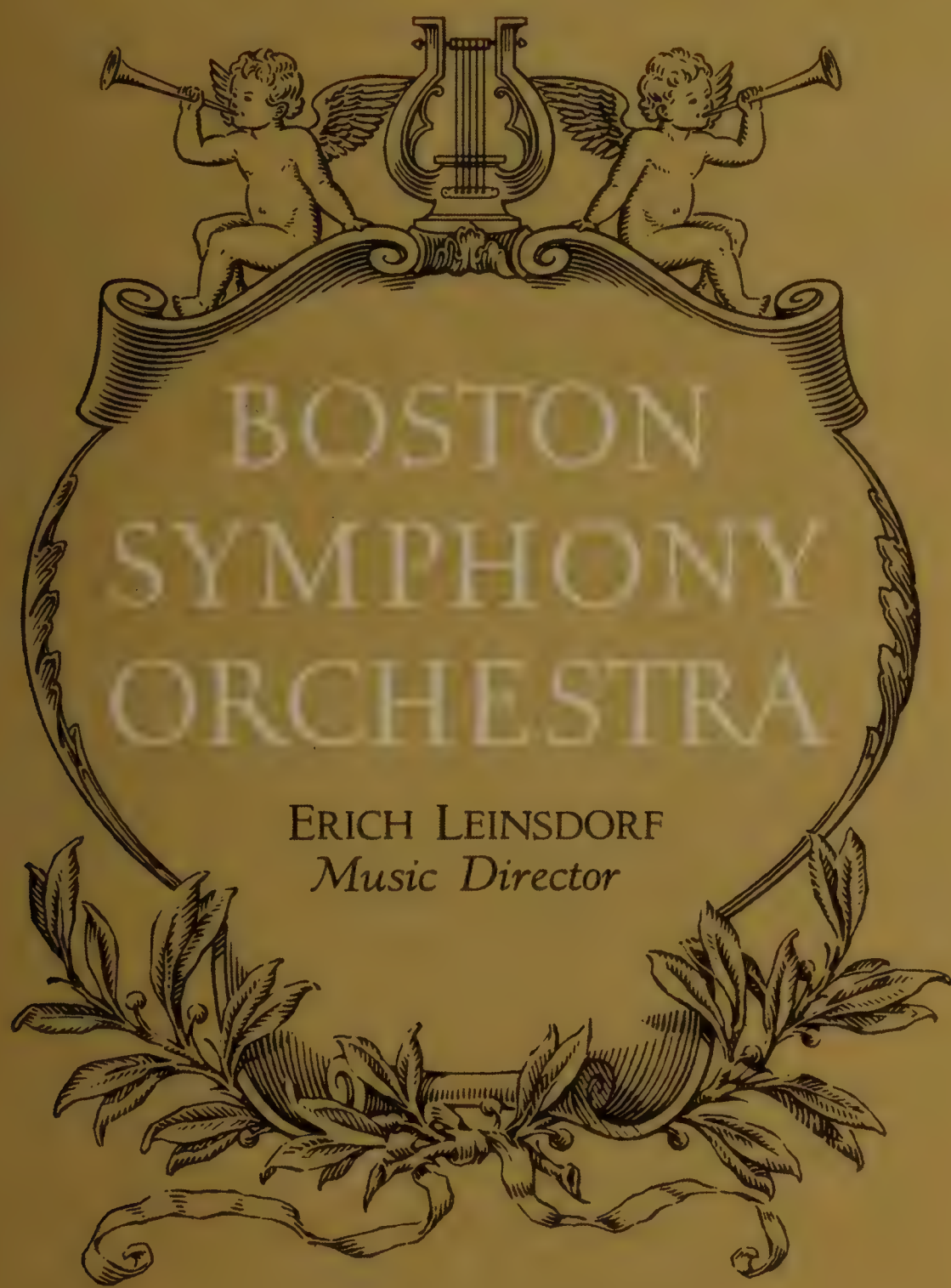


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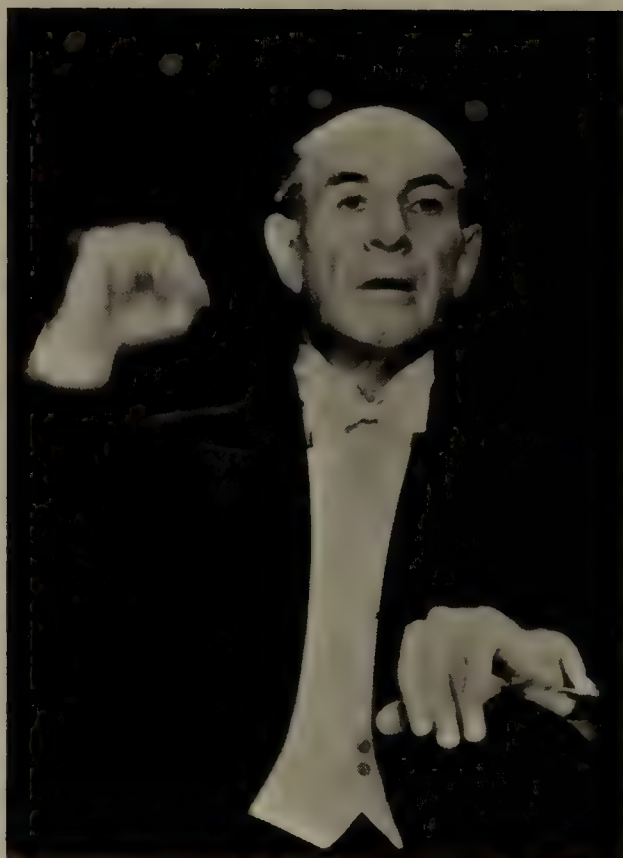
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Concert Bulletin, with historical and descriptive notes by

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EUGENE ORMANDY has conducted Berkshire Festival concerts in the seasons 1961, 1962, 1963 and in the present season on July 19.

The Music Director and Conductor of the Philadelphia Orchestra for twenty-six years, he has meanwhile conducted the Boston Symphony Orchestra as guest in Boston as well as Tanglewood.

Eugene Ormandy was born in Budapest in 1899. He was a violin prodigy, studied with his father and with Hubay, and received his diploma from the Royal Academy of Music in his native city in 1914. After an early career as violinist in Europe he came to the United States in 1921, where he had various engagements as conductor. In 1931 he was appointed conductor of the Minneapolis Orchestra, in 1936 Associate Conductor of the Philadelphia Orchestra with Leopold Stokowski.

As the permanent conductor of that orchestra since 1938, his leadership has been inextricably associated with its fame at home and abroad.



WILLIAM STEINBERG was born in Cologne, Germany, August 1, 1899, he showed an interest and talent for music as a boy, studying violin, piano, and also composing. In 1924 he became the conductor of the Cologne Opera, and later held similar posts in Prague and in Frankfurt. In 1933 the Nazi government deprived him of his position.

In 1936 he became the founder-conductor of the Palestine Symphony Orchestra, now the Israel Philharmonic Orchestra. In 1938, he was invited by Toscanini to become Associate Conductor and in the next year regular Conductor of the NBC Orchestra in New York. He also conducted numerous orchestras in America as guest. He was appointed Music Director of the Buffalo Philharmonic in 1945 and in 1952 took his present position as the Conductor in Pittsburgh. He conducted the Berkshire Festival concert on August 4, 1962.



VAN CLIBURN was born in Shreveport, Louisiana in 1934, and grew up in Texas. With his mother as teacher, he became a child prodigy. He went to New York in 1961 to study with Rosina Lhevinne at the Juilliard School. As a concert pianist he won several awards, including that of the Edgar M. Leventritt Foundation. It was in 1957 that he took the first prize at the Tchaikovsky International Piano Competition in Moscow.

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Friday Evening, July 24, at 8:00

EUGENE ORMANDY, *Conductor*

STRAUSS

"Don Juan," Tone Poem (after
Nikolaus Lenau), *Op.* 20

SIBELIUS

Symphony No. 5 in E-flat major, *Op.* 82

- I. Tempo molto moderato
- II. Allegro moderato, ma poco a poco stretto
- III. Andante mosso, quasi allegretto
- IV. Allegro molto

I n t e r m i s s i o n

DEBUSSY

"Ibéria" ("Images" for Orchestra, No. 2)

- I. Par les rues et par les chemins (In the streets and byways)
- II. Les parfums de la nuit (The fragrance of the night)
- III. Le matin d'un jour de fête (The morning of a festival day)

RAVEL

*"Daphnis et Chloé," Ballet, Suite No. 2

Lever du jour—Pantomime—Danse générale

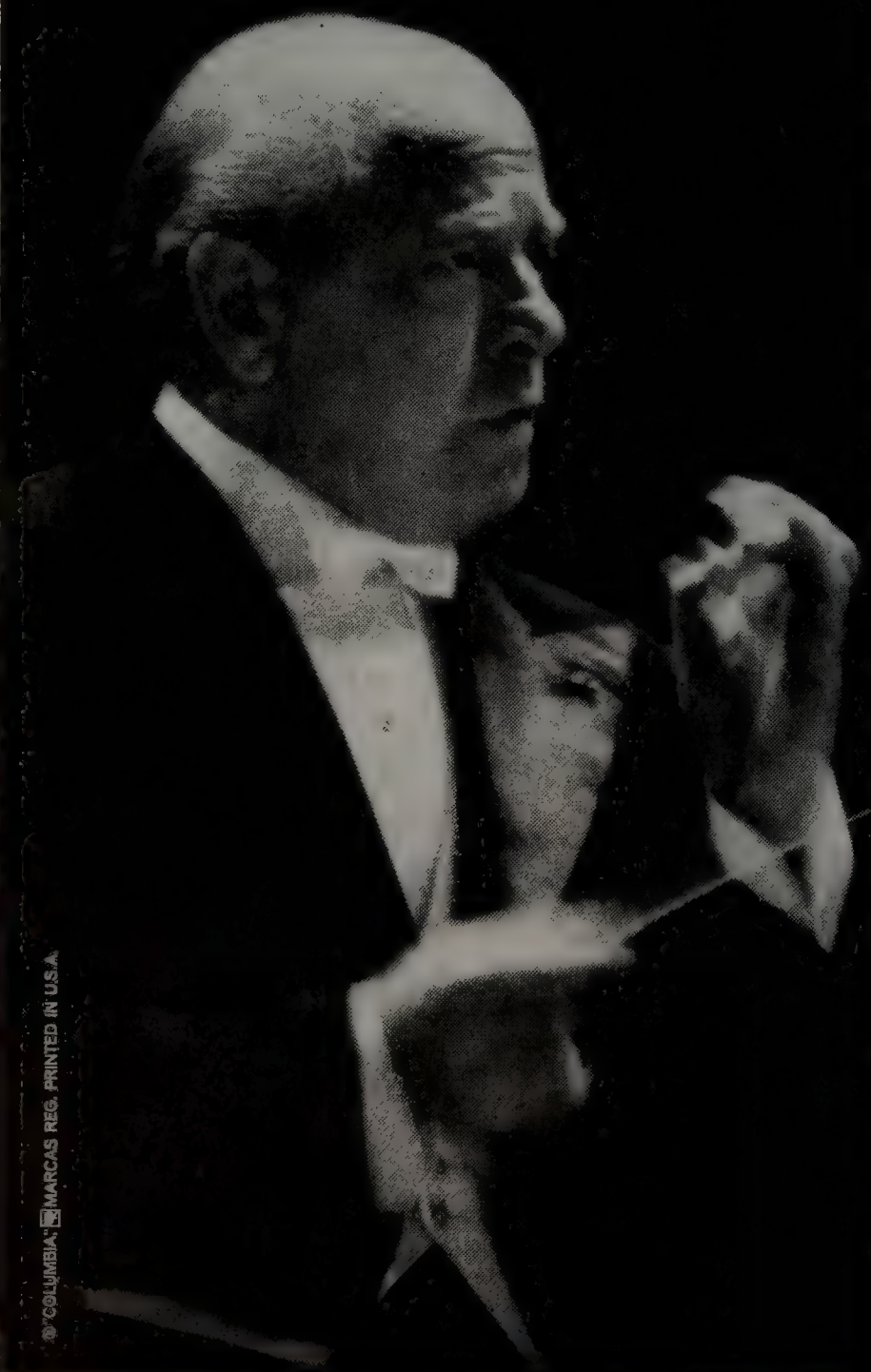
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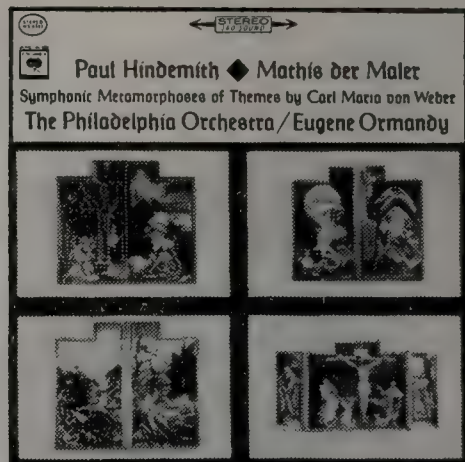
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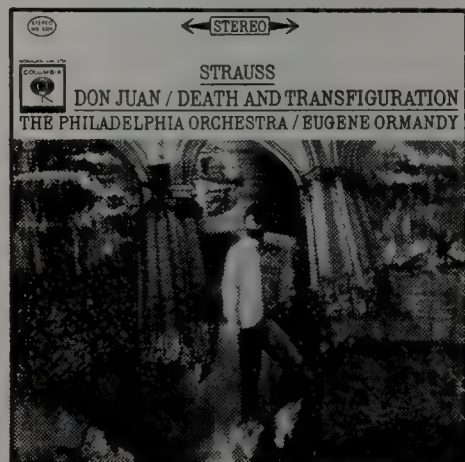
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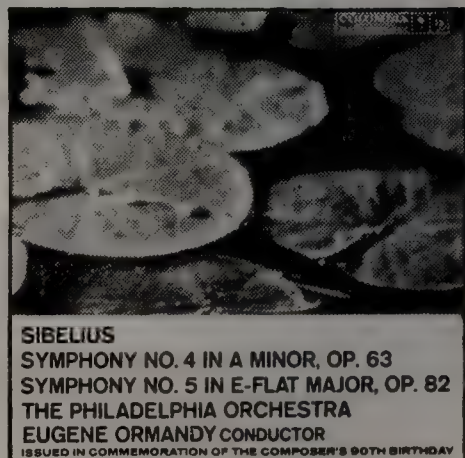
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Program Notes

Friday Evening, July 24

"DON JUAN," TONE POEM (AFTER NIKOLAUS LENAUE), *Op.* 20

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Don Juan was published in 1890, and dedicated "to my dear friend Ludwig Thuille." The first performance of "Don Juan" took place at Weimar under the composer's direction, November 11, 1889. Arthur Nikisch led the first American performance at a Boston Symphony concert, October 31, 1891.

The Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885-86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his

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mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony"—*Aus Italien*, and a "Tone Poem"—*Macbeth*. He had ready for his Weimar audience at the second concert of the season a new tone poem, *Don Juan*, which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate orchestration. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His *Don Juan*, two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose *Don Juan* has taken me captive." Only the aging Dr. Hanslick remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."



The *Don Juan* of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (accord-

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ing to his biographer, L. A. Frankl): "Goethe's great poem has not hurt me in the matter of *Faust* and Byron's *Don Juan* will here do me no harm. Each poet, as every human being, is an individual 'ego.' My *Don Juan* is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

SYMPHONY IN E-FLAT MAJOR, NO. 5, *Op.* 82

By JEAN SIBELIUS

Born in Tavastehus, Finland, December 8, 1865;
died in Järvenpää, September 20, 1957

The Fifth Symphony was composed in the last months of 1914, and first performed at Helsinki, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsinki, November 24, 1919.

To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony elementary in theme,



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moderate, almost traditional in form, spare in instrumentation. The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness created a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as if an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the bassoon, again set off by the strings, brings a greater intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in

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character is an unmistakable scherzo. The broad 12/8 rhythm of the first movement naturally divides into short bars of triple rhythm (3/4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.

The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which, however, are no more than piquant. The little five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening—a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement. Another important subject is given to the wood winds and cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and

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the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

"IBÉRIA," "IMAGES," FOR ORCHESTRA, No. 2

By CLAUDE DEBUSSY

Born in St. Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

Debussy completed the "*Rondes de Printemps*" in 1909, "*Ibéria*" in 1910, and "*Gigues*" in 1912. The three "*Images*" as published bore numbers in reverse order.

Debussy wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of "*Images*" (a conveniently noncommittal title) for two pianos, to be called I. "*Gigues Tristes*," II. "*Ibéria*," III. "*Valses (?)*" Before long the project had become an orchestral one, and the questioned "*Valses*" had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of "*Pelléas*." Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for '*Ibéria*'; shall I toss a coin—or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer—and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that "*Ibéria*" will be ready as soon as the "*Rondes de Printemps*," the third of the "*Images*," is "right and as I wish it." By Christmas of 1908, the first full draft of "*Ibéria*" was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."



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By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe*: M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

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MOZART

†Nocturne for Four Orchestras, K. 286

Andante

Allegretto grazioso

Menuetto

STRAUSS

"Also sprach Zarathustra," Tone Poem
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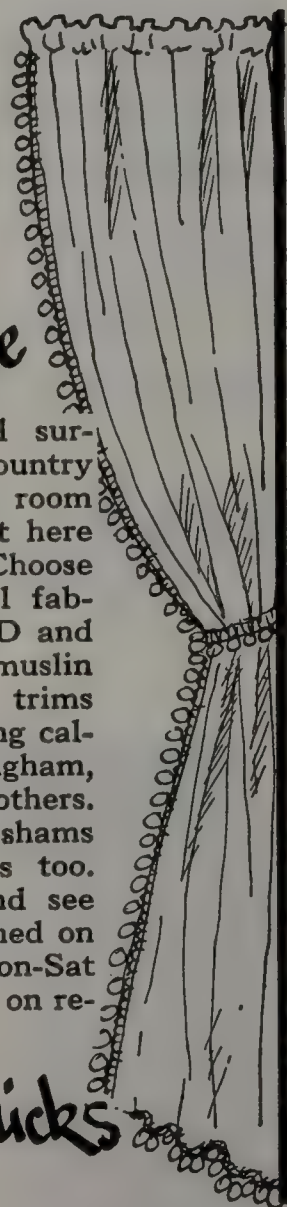
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TONE POEM, "THUS SPAKE ZARATHUSTRA!"*

(FREELY AFTER FRIEDRICH NIETZSCHE), *Op.* 30

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

"*Also sprach Zarathustra, Tondichtung (frei nach Friedrich Nietzsche) für grosses Orchester*," was composed at Munich from February through August, in the year 1896. The first performance was at Frankfurt-am-Main, November 27 of that year.

Friedrich Nietzsche's "*Also Sprach Zarathustra*," which moved Richard Strauss to the creation of his large-scaled tone poem in 1896, is surely no less a poem in prose than a philosophical treatise. Nietzsche's sister referred to it as "dithyrambic and psalmodic"—certainly with more understanding than those early opponents of program music who reproached Strauss with having set philosophy to music. Strauss' statement on the occasion of the first performance of the work at Frankfort-on-the-Main might still have been considered a large order: "I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the Superman."

It can be said that Strauss' musical intent is clearer in his music than in the above protestation. Strauss found for his tone poems nothing more suitable and inspiring than the soul's adventure; its heroic struggle with the obstacles of this world; its experience of joys and passions; its final beatification. *Tod und Verklärung* and *Ein Heldenleben* were compounded on this plan no less than *Also Sprach Zarathustra*. The Zarathustra of Strauss, like the sage of Nietzsche, has tasted life lustily, full-bloodedly, searchingly. His aims are high; he embraces those quests which man has set as his goal—creeds, knowledge, love, the perception of beauty. He surpasses in his perception, and his weapon for surpassing is the pitiless testing of all that may be weakly,

* An exclamation point appears after the title on the first page of the score in the first edition (Aibl Verlag, 1896), but does not appear on the title page. The same inconsistency is copied in the Peters edition (1931), and the Eulenburg edition. The exclamation point does not appear in the dictionaries or standard literature where the title is referred to.

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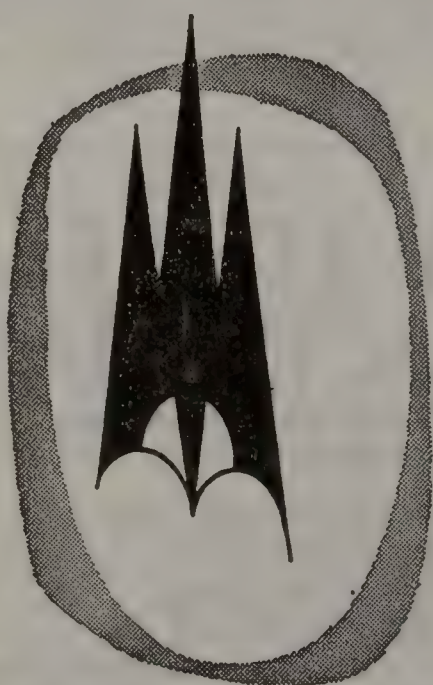
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half-hearted, confining, a denial of nature. It is a weapon of purification by rejection. That may be the quest of the "human race," but it is more plainly still the quest of the artist as creator in search of beauty; it becomes in part autobiographical, the record of his musical aspirations.

Nietzsche found a name for the dominating figure of his poem in Zoroaster, the Persian prophet who is supposed to have lived about the seventh century B.C. Beyond this, the two philosophers seem to have few points in common. The German one wrote of the real Zoroaster: "He created the most portentous error, morality. Consequently, he should also be the first to perceive that error . . . the overcoming of morality through itself—through truthfulness, the overcoming of the moralist through his opposite—through *me*: that is what the name Zarathustra means in my mouth."

The opening paragraph of Zarathustra's introductory speech is printed opposite the title-page on Strauss' score:

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned—one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say—men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the



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reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.'—Thus Zarathustra's going down began."

In the introduction we behold the majesty of a mountain sunrise.

The Tone Poem opens upon a low pedal on "C"; trumpets announce the basic motive, a rising C-G-C, which leads to impressive chords and finally to a mighty chord in C major by the entire orchestra, swelled by the organ. The music which follows, after a dramatic pause, is entitled "*Von den Hinterweltlern*" (Of the Back World Dwellers). The reference is religious, for the horns give out a fragment of Gregorian Chant, over which the composer has inscribed "*Credo in unum Deum.*" This ushers in a full-voiced music "*Mässig langsam mit Andacht.*" The organ joins the orchestra, which swells with the divided strings into a luxuriant sonority. The ardent tones of Strauss seem almost to belie the philosopher's words of contempt for the Believers.

Under the heading "*Von der Grossen Sehnsucht*" (Of the Great Yearning) the organ intones a "*Magnificat*" (the syllables again inscribed) while the melody becomes still more impassioned, accentuated by upward rushing string passages.

"*Von den Freuden und Leidenschaften*" (Of Joys and Passions). There is a declamatory passage (*Leidenschaftlich*) characterized by a chromatic descending figure:

Once hadst thou passions, and called them evil. But now hast thou only thy virtues: they grew out of thy passions.

Thou implantedst thy highest aim into the heart of those passions: then became they thy virtues and joys.

The music broadens and subsides to a quieter but still emotional "*Grablied*" (Grave Song). The melody for the oboe derives from what has gone before.

Now we come to a slow section labeled "*Von der Wissenschaft*" (Of



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Science). There is a fugato in the low strings, the subject opening with the elementary rising C-G-C remembered from the trumpet in the Introduction, but in this subject shifting chromatically to include all twelve tones of the scale. The intellect, having thrust in an arbitrary voice, soon rises to the fiery, melodic freedom which pervades the whole score.

The section entitled "*Der Genesende*" (The Convalescent) is a further development of the fugued subject.

Zarathustra fell down as one dead, and remained long as one dead. When however he again came to himself, then was he pale and trembling, and remained lying; and for long he would neither eat nor drink. This condition continued for seven days; his animals, however, did not leave him day nor night, except that the eagle flew forth to fetch food. And what it fetched and foraged, it laid on Zarathustra's couch; so that Zarathustra at last lay among yellow and red berries, grapes, rosy apples, sweet-smelling herbage, and pine-cones. . . .

At last, after seven days, Zarathustra raised himself upon his couch, took a rosy apple in his hand, smelt it and found its smell pleasant. Then did his animals think the time had come to speak unto him. . . .

"And if thou wouldst now die, O Zarathustra, behold, we know also how thou wouldst then speak to thyself:—but thine animals beseech thee not to die yet!

'Now do I die and disappear,' wouldst thus say, 'and in a moment I am nothing. Souls are as mortal as bodies.

'But the plexus of causes returneth in which I am inter-twined—it will again create me! I myself pertain to the causes of the eternal return.

'I come again with this sun, with this earth, with this eagle, with this serpent—not to a new life, or a better life, or a similar life:

'I come again eternally to this identical and selfsame life, in its greatest and its smallest, to teach again the eternal return of all things—

'—To speak again the word of the great noontide of earth and man, to announce again to man the Superman. . . .'

There is a climax with a long-held C major chord for the full orchestra with organ, and after an impressive silence the music makes another breath-taking ascent, then becomes poised upon an eery figure in the high flutes incessantly repeated. This leads to the rhythm, lilting but still unearthly, of the "*Tanzlied*" (The Dance Song).

One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: "Cease not to dance, ye sweet girls!

"I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles?"

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Said ye ever Yea to one joy? O my friends, then said ye Yea also unto *all* woe.
All things are enlinked, enlaced and enamoured,—

Wanted ye ever once to come twice; said ye ever: 'Thou pleasest me, happiness!
Instant! Moment!' then wanted ye *all* to come back again!

All anew, all eternal, all enlinked, enlaced and enamoured, Oh, then did ye *love*
the world.—

Ye eternal ones, ye love it eternally and for all time: and also unto woe do ye say:
Hence! Go! but come back! *For joys all want—eternity!*

A bell struck loudly and repeated twelve times in all, gradually dying
away, shortly brings the end of the Poem. The other-worldly atmosphere is
retained to the last. The Poem ends *pianissimo* upon high thirds for the wood
winds and strings in B major against a mysterious C major in the basses.

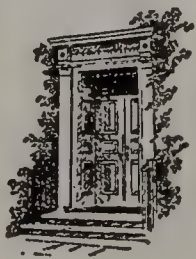
CONCERTO FOR PIANOFORTE NO. 1 IN D MINOR, *Op.* 15

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

Brahms composed his First Concerto through the years 1854–58. It had its first
performance at Hanover, January 22, 1859, with Joachim conducting, and the composer
as soloist. A performance in Boston was announced by Theodore Thomas to be given
on December 9, 1871, but was cancelled. The honor of the first performance in this
city belatedly fell to Harold Bauer and the Boston Symphony Orchestra, on December
1, 1900.

It must have been with an ever-present consciousness of the great things
expected of him that the youthful Johannes Brahms labored upon his first
venture into the orchestral field. The Brahms whom Schumann received into
his arms and publicly named the torchbearer of the symphonic tradition was
an obscure youth of twenty, and far from ready to meet the requirements of
the prophecy which, under the caption "*Neue Bahne*," Schumann proclaimed
on October 23, 1853. Coming after Schumann's ten years of virtual retire-
ment from the literary arena, the pronouncement was the more sensational.
The world, which has always contained a plentiful portion of skeptics, was
told that one had come "who should reveal his mastery, not by gradual
development, but should spring, like Minerva, fully armed, from the head of
Jove. And now he has come, the young creature over whose cradle the Graces
and heroes have kept watch. His name is Johannes Brahms." Schumann went
further, and ventured to hope: "If he would only point his magic wand to
where the might of mass, in chorus and orchestra, lends him his power, yet



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more wondrous glimpses into the mysteries of the world of the spirit await us."

The Jove-born hero must have been more than a little appalled when this lofty obligation was publicly laid upon his sturdy but inexperienced shoulders. Schumann's sanguine predictions had been built upon nothing more tangible than a portfolio of piano pieces in manuscript. But the young pianist from Hamburg had always a stout heart. Indeed, he had in mind a symphony, and probably a sketch or two in his portfolio. Characteristically, Brahms proceeded with infinite care and labor, fully aware that the domain Schumann had pointed out as his inheritance was mighty in precedent, sacred in tradition. He was determined to do full justice to himself, his score, and the expectations of his kindly prophet.

Brahms would never have achieved his first Herculean labor—the labor which at last produced the D minor piano concerto—if he had not been armed with an indispensable weapon which was to stand him in good stead through life—rigorous self-criticism. So, when in 1854 he was ready to show three sketched movements for a symphony (the first ever orchestrated) to Clara Schumann and others of his friendly advisers, probably not one of them was more aware than the composer that all was not yet well. He had cast his score into a transcription for two pianos, for ready assimilation, and frequently played it over with Clara Schumann or Julius Grimm. In this guise, the traits of the originally pianistic Brahms apparently asserted themselves. He seemed to be tending toward a sonata for two pianofortes, and yet the work was far beyond the range of the two instruments, as Grimm frequently pointed out. "Johannes, however, had quite convinced himself," so relates Florence May, Brahms' pupil and biographer, "that he was not yet ripe for the writing of a symphony, and it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted the first and second movements as suitable in essentials for this form. The change of structure involved in the plan, however, proved far from easy of successful accomplishment, and occupied much of the composer's time during two years." The advice of his friend Joachim, who knew a thing or two about concertos, was often sought by Brahms. The original third movement of the projected symphony, having no place in a concerto, was laid aside and eventually used as the number "Behold all flesh," in the German Requiem. The Piano Concerto in D minor, which emerged in 1858 after these transformations, has every mark of the organism which is held aloft by a Herculean arm, through ordeal by fire and water, to final heroic metamorphosis.

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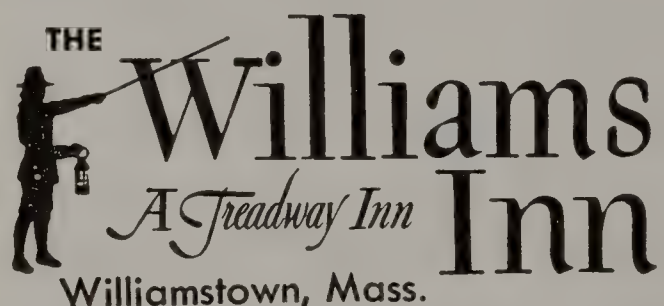
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- IV. Allegro

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By FELIX MENDELSSOHN-BARTHOLDY

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Completed in 1833, Mendelssohn's Fourth Symphony was first performed by the Philharmonic Society in London on May 13, 1833. The composer made a revision which was completed in 1837, but not performed on the European Continent until two years after his death—November 1, 1849.

Mendelssohn visited Italy in 1831 (where, incidentally, he met Berlioz) and filled his letters to his family with delighted descriptions of the countryside and particularly the ancient city of Rome.

It would be hard to come across the opinion that the "Italian" Symphony is in any way a national document, or a piece of descriptive music. There are those who have discerned Naples in the slow movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right. It is true that this rhythm impressed itself on Mendelssohn at glamorous moments. On a certain occasion in the midst of his winter at Rome (1830-1831), Louisa Vernet, daughter of his host, Horace Vernet, delighted him by doing the saltarello steps with her father, and by acquitting herself more than creditably upon the tambourine. At Amalfi, when the nights had grown warm and the moon intoxicating, there was general dancing before the inn at Santa Lucia, in which the young Mendelssohn and his bosom friend of the moment, Theodor Hildebrandt, took part.

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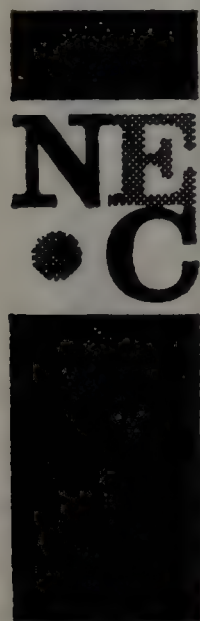
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The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri offered him in recording these important matters in his discursive letters to his family and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome, he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian, German, and English visiting cards, and I spend every evening with one of my acquaintances." His host on such evenings would be sure to ask him to exhibit his extraordinary improvisatory powers on the piano—and he always graciously complied. Even in this busy round, his intentions to compose were of the best, and if the landscape in which the intense sky, the sea "like a meadow of pure ether as you gaze at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical plans in this winter. He wrote to Fanny of "two symphonies which have been haunting my brain," also a piano concerto, the "Hebrides" Overture, which, begun in Scotland, was having its last touches, his setting of Goethe's "*Walpurgisnacht*," which was claiming at that time his more direct attention.

He wrote to Fanny from Rome on February 22, 1831: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the adagio, and think I shall reserve it for Naples."

It was probably the Finale, with which Mendelssohn was never quite satisfied, which delayed the publication of the score (1851) until after the



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composer's death. Tovey has examined with renewed care this Finale, with all its delicate workmanship and neat realization, and has admitted his entire inability to perceive where it could be improved. "But the work may be perfect, though Mendelssohn was disappointed in it; and an instinct deeper than his conscious self-criticism may have prevented him from altering it." This writer finds his way out of the enigma of Mendelssohn's discontent by deciding that the mature man could not wholly concur with the product of his own more youthful point of view. It is "rather an objection to the laws of human growth than the recognition of defects that self-criticism and revision can remedy. Certainly, in the first three movements every bar and every note is in the right place, except for one tiny oversight in the slow movement which only a mistaken piety would leave uncorrected. As to the finale, no defect is discoverable; but we can imagine that Mendelssohn could have wished to broaden its design toward the end. On the other hand, it is possible that the revising of it would have proved to be an arbitrary and endless business, leaving the movement neither better nor worse than before."

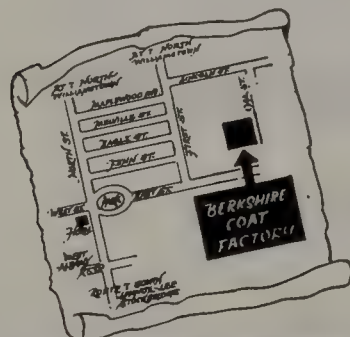
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SIEGFRIED'S RHINE JOURNEY AND DEATH MUSIC OF SIEGFRIED FROM *GÖTTERDÄMMERUNG*

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

The first scene of the *Dusk of the Gods* shows the rocky summit where the hero Siegfried has awakened Brünnhilde from the long fire-encircled sleep imposed by Wotan. The excerpt here performed is the close of the Prologue. Siegfried in armor enters from the cave, Brünnhilde at his side. As punishment, she has been subjected to him in mortal love, but she is blissful and unreluctant. Siegfried, about to depart for new adventure, draws the fateful ring from his finger and places it upon her own. He bids her farewell and embarks in a boat, floating on the current of the Rhine, as she gazes after her departing lover. An orchestral interlude now follows. Siegfried's horn call leads into the rapturous and sweeping motive, sometimes called "the decision to love," which was first developed in the third act of *Siegfried*. The horn call is combined with reminiscences of the fire music, and undergoes development almost symphonic. There follows in full statement the undulating theme of the Rhine and its attendant themes of the Rhine maidens, the Gold, the Ring, and the renunciation of love.



"It's absurd . . ."

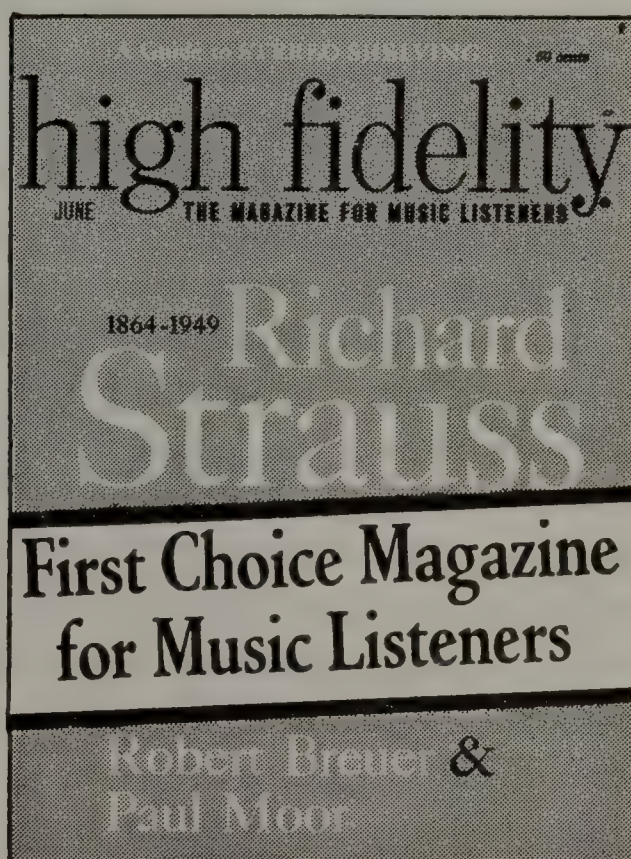
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The magnificent stature of Wagner's hero, as musically conceived, is never more apparent than in the moving scene in the third act of "*Götterdämmerung*," when Siegfried, treacherously slain by the hunting spear of Hagen, is borne off by vassals on a litter of boughs, while the orchestra reviews in a succession of *Leitmotive*, tragically cast, the whole of his career.

A "funeral march" this music certainly is not. Albert Lavignac* has called it rather "the most touching and most eloquent of funeral orations; . . . without words, and for that very reason so much the more impressive and solemn, for we have arrived at that degree of tension where, words having become powerless, music alone can minister to an emotion which is almost superhuman." If words cannot convey these pages of profound emotion, a description of the *Motive* which pass before the scene, in close succession, can at least recall the import of the music. Probably no writer has described this musical panorama with more sympathetic fidelity than Mr. Lavignac:

"Here the whole life of the hero is retraced. All the heroic *Motive* that we know pass before us, not in their accustomed dress, but gloomily veiled in mourning, broken with sobs, inspiring terror, and forming in the atmosphere surrounding the dead hero an invisible and impalpable train, the mystic train of living thoughts. First, grave and solemn, comes 'The Heroism of the Wälsungs,' which we remember having heard the first time when Siegmund, at the opening of '*Die Walküre*,' sadly tells of his misfortunes; next comes 'Compassion,' representing the unhappy Sieglinde, and 'Love,' the love of Siegmund and Sieglinde which was to give birth to Siegfried; does it not seem that the tender souls of his father and mother, whom he loved so dearly without having known them, are hovering about him and have come to be chief mourners? Then, we have 'The Race of the Wälsungs' in its entirety, which, in a superb movement of the basses, joins the funeral *cortège* in the same way as the weapons of the deceased are laid upon the coffin; 'The Sword,' the proud sword, is there, still glittering and flaming, having become heraldic in the luminous glow of C major, which only appears for this single moment; finally comes the one *Motiv* above all others of the hero, 'Siegfried Guardian of the Sword,' twice repeated in an ascending progression, the second time with its frank and loyal ending, and followed by 'The Son of the Woods' in its heroic form, again singularly extended, which occasions a sacred memory of 'Brünnhilde,' his only love. Could anything more affecting be imagined?"

* "The Music Dramas of Richard Wagner" (1913).



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SYMPHONY NO. 5, IN C MINOR, *Op.* 67

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Fifth Symphony was completed near the end of the year 1807, and first performed at the *Theater an der Wien*, Vienna, December 22, 1808, Beethoven directing.

It has required the weathering of time to show the Beethoven of the Fifth Symphony to be greater than his best champions suspected. Some of its most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E-flat in the second bar, who sustained it no longer than the "usual duration of a forte bow stroke." Even many years later, Arthur Nikisch was taken to task for overprolonging those particular holds. Felix Weingartner, as recently as 1906, in his "On the Performance of the Symphonies of Beethoven," felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening

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SATURDAY, JULY 25

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MENAHEM PRESSLER

Haydn: Quartet in g, Op. 54, No. 1

Brahms: Sonata for Violin and Piano
in d minor, Op. 108

Schumann: Piano Quintet

SATURDAY, AUGUST 1

Assisting Artist

NATASHA MAGG, Piano

Beethoven: Quartet in f, Op. 18, No. 1

Brahms: Sonata for Cello and Piano in f, Op. 99

Mendelssohn: Quartet in e minor, Op. 44, No. 2

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eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those—and there is no end of them—who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used “second theme” for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven’s briefer “motto” build upon itself to produce long and regular melodic periods. Even in its first bare statement, the “motto” belongs conceptually to an eight-measure period, broken for the moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

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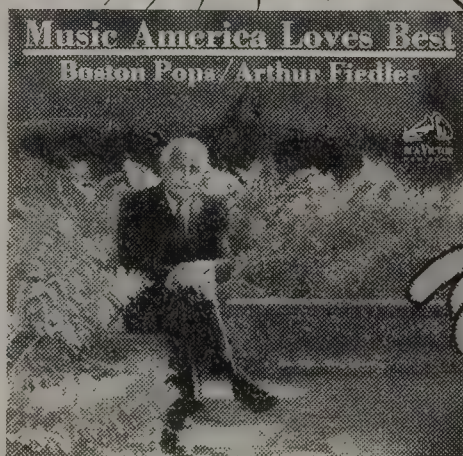
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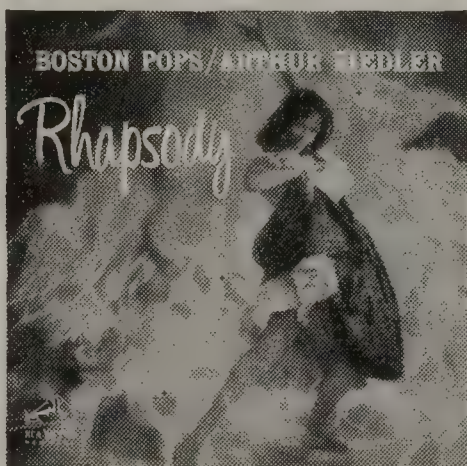


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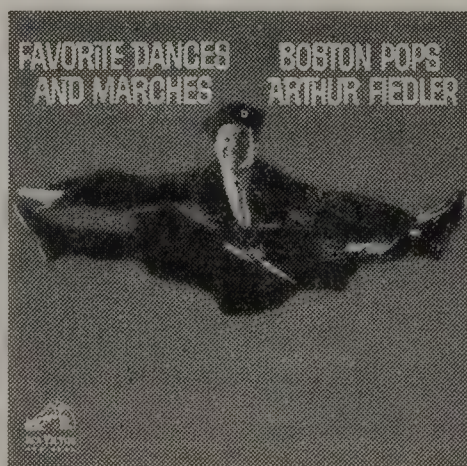
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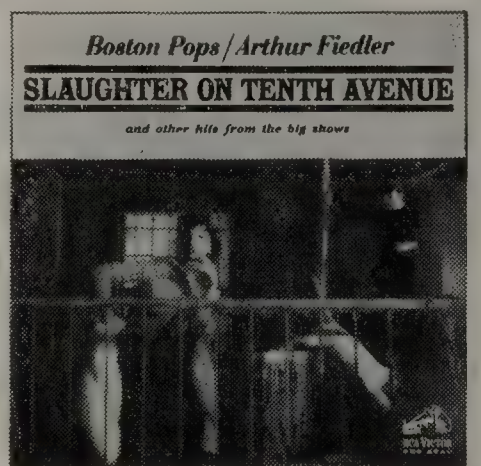
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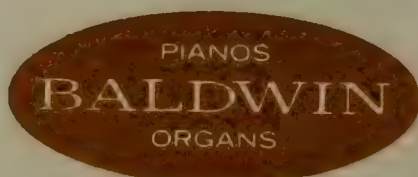
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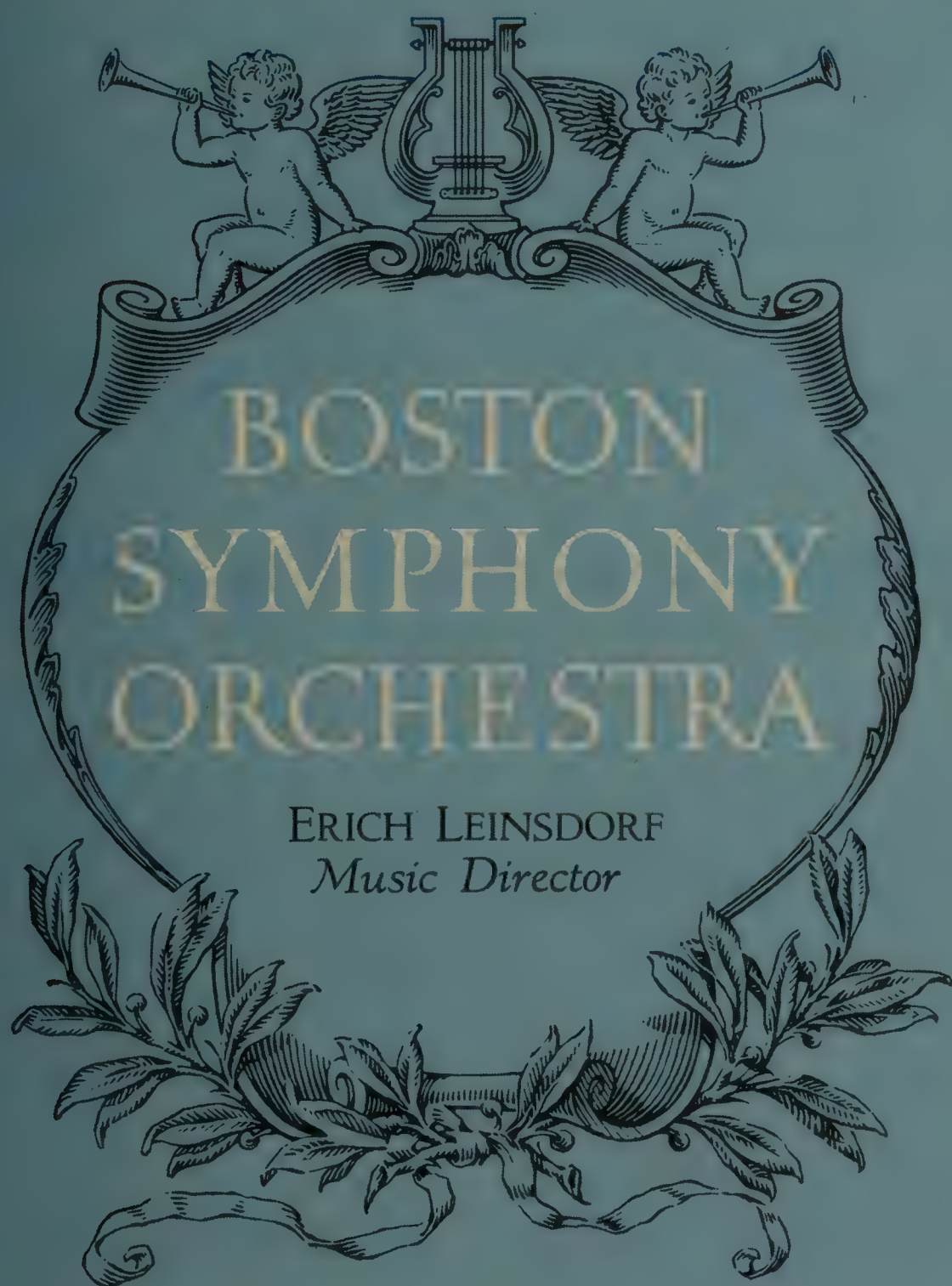


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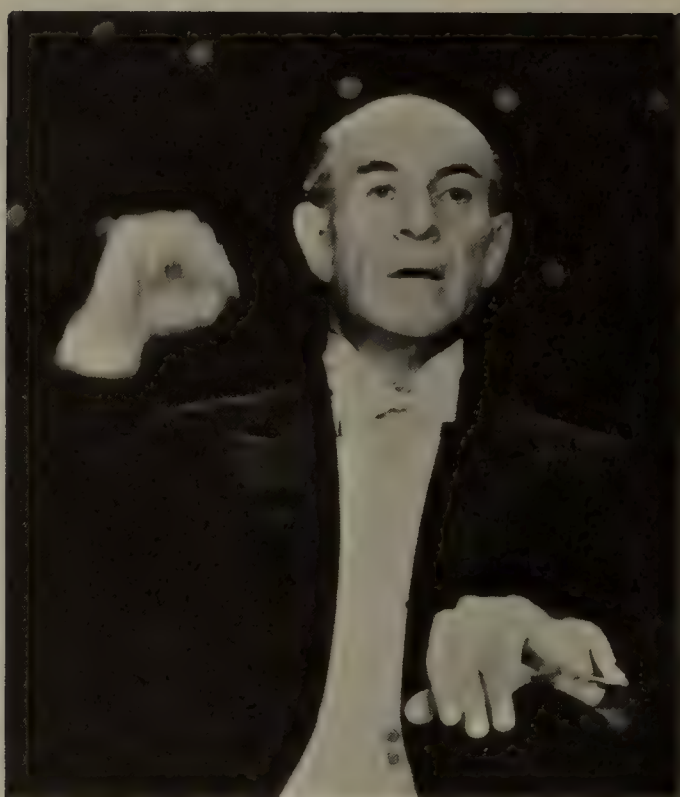
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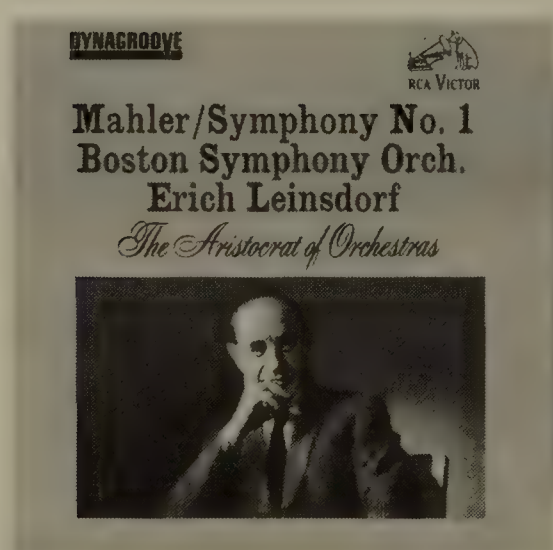
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WILLIAM STEINBERG was born in Cologne, Germany, August 1, 1899, he showed an interest and talent for music as a boy, studying violin, piano, and also composing. In 1924 he became the conductor of the Cologne Opera, and later held similar posts in Prague and in Frankfurt. In 1933 the Nazi government deprived him of his position.

In 1936 he became the founder-conductor of the Palestine Symphony Orchestra, now the Israel Philharmonic Orchestra. In 1938, he was invited by Toscanini to become Associate Conductor and in the next year regular Conductor of the NBC Orchestra in New York. He also conducted numerous orchestras in America as guest. He was appointed Music Director of the Buffalo Philharmonic in 1945 and in 1952 took his present position as the Conductor in Pittsburgh. He conducted the Berkshire Festival concert on August 4, 1962.



EUGENE ORMANDY has conducted Berkshire Festival concerts in the seasons 1961, 1962, 1963 and in the present season on July 19.

The Music Director and Conductor of the Philadelphia Orchestra for twenty-six years, he has meanwhile conducted the Boston Symphony Orchestra as guest in Boston as well as Tanglewood.

Eugene Ormandy was born in Budapest in 1899. He was a violin prodigy, studied with his father and with Hubay, and received his diploma from the Royal Academy of Music in his native city in 1914. After an early career as violinist in Europe he came to the United States in 1921, where he had various engagements as conductor. In 1931 he was appointed conductor of the Minneapolis Orchestra, in 1936 Associate Conductor of the Philadelphia Orchestra with Leopold Stokowski.

As the permanent conductor of that orchestra since 1938, his leadership has been inextricably associated with its fame at home and abroad.



JOSEPH SILVERSTEIN, who succeeded Richard Burgin as Concertmaster in 1962-63, became a member of the Boston Symphony Orchestra in 1955 when he was twenty-three and the youngest member of the Orchestra at that time. Born in Detroit, he studied at the Curtis Institute of Music in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He played in the orchestras of Houston, Denver and Philadelphia before joining this one. Mr. Silverstein has won signal honors here and abroad. In the autumn of 1961 he was awarded the prize in the Walter W. Naumburg Foundation Competition.

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Friday Evening, July 31, at 8:00

WILLIAM STEINBERG, *Conductor*

PISTON

†Toccata

STRAUSS

"Don Quixote," Fantastic Variations on a
Theme of Knightly Character, *Op. 35*

Introduction, Theme with Variations, and Finale

Violoncello Solo: SAMUEL MAYES

Viola Solo: JOSEPH de PASQUALE

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Symphony No. 1, in C minor, *Op. 68*

- I. Un poco sostenuto; allegro
 - II. Andante sostenuto
 - III. Un poco allegretto e grazioso
 - IV. Adagio; allegro non troppo, ma con brio
-

†First performance at the Festival concerts

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Program Notes

Friday Evening, July 31

TOCCATA

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

When Mr. Piston's *Toccata* was first performed by this Orchestra, he furnished the following information for the program: "When I saw Charles Munch in Boston in the spring of 1948 he asked me for a short piece for the projected American tour of the Orchestre National de France. I told him I would write a work especially for the tour and when the college term ended I began the *Toccata*, finishing the score in time to send it to France around the first of July. Many memories of student days in Paris returned during the composition of this piece and I continually sought to bring out in the music those qualities of clarity and brilliance which are so outstanding in the playing of French musicians. The *Orchestre National* performed the *Toccata* over the French radio before sailing for America, and the first performance in the United States took place in Bridgeport, Connecticut. It appeared on every one of the forty-one programs given on the coast-to-coast tour.

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"DON QUIXOTE"

FANTASTIC VARIATIONS ON A THEME OF KNIGHTLY CHARACTER, *Op. 35*
(INTRODUCTION, THEME WITH VARIATIONS, AND FINALE)

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Strauss composed his "Don Quixote" in Munich, in 1897.

"Don Quixote," more than any other subject which Richard Strauss fell upon in the triumphant progress of his tone poems, seemed to match his musical proclivities. The strain of the bizarre which runs through all his music, his richly appavelled melodic felicity, the transfiguring passion which sets the seal of enduring beauty upon each of his more important scores—these qualities were finely released and closely integrated by the tale of the

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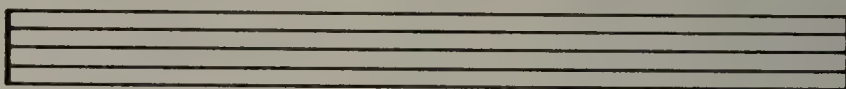
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lunatic knight, where also eccentricity becomes charm, where gross realism, at one moment ridiculous and pitiable, is suddenly touched with the dreams and visions of chivalry. The rounded picture which Cervantes drew, where such baser elements as farcical humor and incongruity contribute to the full portrait of a noble and lovable character, has found its just counterpart in Strauss's musical narrative.

Strauss is said to have written and allowed to be inserted in the printed programs of early performances identifications of each variation. An elaborate and detailed explanation by Arthur Hahn appeared in Schlesinger's "*Musikführer*." The composer has given no authorization of these. Certain notes were allowed in a published piano arrangement. In the full score, only two verbal clues appear: over the theme of Don Quixote is inscribed "Don Quixote, the Knight of the sorrowful Countenance," and over the theme of his squire, which shortly follows merely the name: "Sancho Panza." The variations are no more than numbered, save when there is an occasional adjective attached to the tempo indication. The introduction is marked "*Ritterlich und gallant*," the second variation "*Kriegerisch*."

Strauss's "Variations" have no real resemblance to the classical form of that name. Instead of one theme, there are three, corresponding with the principal characters in the story almost as leading motives: Don Quixote, Dulcinea—the lady of his dreams, and Sancho Panza. Each appears constantly in relation to the succession of musical episodes. Indeed, the themes

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are not varied in the traditional sense of ornamentation or modification by development. They rather proceed on their way basically unchanged, encountering various adventures in a musical sense corresponding to the story, reflecting the circumstance of the moment as higher or baser aspirations collide with reality and are rebuffed. In the introduction, before the composer is ready even to make the explicit statements of his themes, he has foreshadowed the character of Don Quixote, and of Dulcinea who dominates Don Quixote's thoughts. He has developed a preliminary fragment of the theme with a rich cluster of episodes, and has set the tone of his story in masterly fashion, establishing a precise mood which is at once romance and eccentricity, which hovers always between noble dreaming and madness. The Knight is immediately disclosed, his bold chivalric outline subsides into tender musing, and the music of Dulcinea is heard from the solo oboe over a harp accompaniment. Thoughts of Dulcinea at once engender in the hero's mind thoughts of brave deeds to be undertaken in her defense. The Knight's theme, stated in heroic augmentation by the brass, leads to a climax as a harp glissando rises to a crashing chord. Here is the point, say the analysts, where Don Quixote goes mad, where, as the book has it, his wits are "wholly extinguished."

The hero of Cervantes, according to the opening of the book, was an old-fashioned gentleman of a village in La Mancha, who lived sparsely upon his income.



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Unearthing an ancestral suite of armor, which lacked a helmet, he devised the missing part from cardboard and, requiring a horse, he mounted the steed Rozinante, an animal which "had more quarters than pence in a sixpence through leanness."

THEME

The theme already clearly indicated and developed is first stated in its rounded fullness by the cello solo. There follows immediately the theme of Sancho Panza. It emerges from the bass clarinet and tuba with an earthy peasant plainness and is taken up by the viola solo. For the remainder of the tone poem, the cello is to depict Don Quixote, and the viola his squire. Strauss is as apt in his delineation of Sancho Panza as of his master. "He had a great belly, a short stature, and thick legges," wrote Cervantes, "and therefore I judge he was called Cança ["thigh bones"] or Pança ["paunch"], for both these names are written indifferently of him in the history." He is stolid and loyal, eager for the material comforts and pleasures of life, but takes his medicine cheerfully enough when he gets from his master little but a dubious fare of hopes to an accompaniment of knocks from the world they encounter. Strauss's Sancho Panza, like the Spanish original, is a homespun, good-natured fellow, jogging along stoutly beside his crack-brained master, and never quite losing his faith in him.

VARIATION I

The first variation ("*Gemächlich*") is unmistakably the adventure of the windmills. Don Quixote's theme (cello solo), and that of Sancho Panza (now bass clarinet) are stated jointly as if the two companions were trotting along together. One hears the ponderous sails of the windmills, the wind which stirs them, the onslaught of the Knight, his downfall (descending harp glissando and drum beats). The Knight is left with only his tender thoughts of Dulcinea unshaken.

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VARIATION II

This variation, which Strauss indicates as "warlike," recalls the adventure of the flock of sheep. The bleating of the sheep is accomplished on the muted brass. Don Quixote finds his new imaginary enemy less obdurate, but gets another cracked head for his pains.

VARIATION III

This variation consists of a musical dialogue suggestive of the many discourses which took place between the Knight and his squire. Don Quixote seems to speak of the virtues and rewards of chivalry. Sancho Panza is dazzled by a glittering vision which his master holds out to him of an island of which he shall be Governor. But the Knight's speculations upon the ideal, his rapturous musings upon the Lady Dulcinea, the little serving man cannot follow. He is about to interrupt with his more prosaic thoughts when the master rebukes and silences him.

VARIATION IV

The two adventurers meet a company of pilgrims singing their hymns as they go. Don Quixote decides at once that they are desperadoes who are abducting a great lady. He rushes to the rescue. But the servants of God stoutly hold their ground, and the Knight falls again as his victors go on their way placidly resuming their singing. Sancho Panza hastens to the side of his prostrate master, thinking that he has been surely killed this time, but there are signs of life.

VARIATION V

This variation has been called the "Vision of Dulcinea." Don Quixote refuses to sleep at night while danger is at hand, and sits beside his slumbering servant. His thoughts turn again to Dulcinea, as her theme is tenderly woven with his own. The variation becomes a rapturous nocturne.

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VARIATION VI

Blunt reality follows hard upon the visionary variation. The two pass on the road a blowsy country wench whom Sancho points out jokingly as Dulcinea. It is not she, but it might as well be. The music breaks in upon romantic illusion, with coarse and boisterous dance measures. Don Quixote decides that some insidious magic power has worked this transformation, and he swears vengeance.

VARIATION VII

The Ride Through the Air. Don Quixote and Sancho Panza are seated blindfolded upon a wooden horse, and are led by their imagination to believe that they are galloping through the air. Rushing chromatic passages, supported by a wind machine off stage, create a sense of motion. The pedal in D on drums and basses has been pointed out as signifying that the pair have never left the ground.

VARIATION VIII

The Voyage in the Magic Boat. Don Quixote finds an empty boat on the shore of a stream, and believes that it has been miraculously placed at his disposal so that he may accomplish a rescue. The two push off from the shore as the Knight's theme is transformed into a barcarolle. But the boat capsizes and they barely manage to swim to land. Their disputation ends this time in a joint prayer of thanksgiving for their deliverance from drowning.

VARIATION IX

This variation is marked "quickly and stormily." Don Quixote proceeds upon Rozinante still undaunted. Two mendicant friars appear upon the road ahead, plodding along peaceably upon their mules. The Knight sees in them a pair of malignant magicians, the very ones who have been playing so many tricks upon him. He interrupts their chant (two bassoons unaccompanied) by a sudden charge which effectually puts them to flight.

VARIATION X

A friend of Don Quixote's youth contrives a scheme to cure him of his mad delusions and suicidal exploits, which have by this time become a public nuisance. He masquerades in knightly armor and challenges the Don to combat, on the understanding that the vanquished must implicitly obey the victor's will. They engage furiously in battle.

Don Quixote realizes in anguish that now even his fair intentions and brave determination are of no avail. He resolves to adopt the simple life of the shepherd (as the pastoral theme from the sheep variation is heard). The illusions, the haunting shadows are at last swept away, and his mind clears.



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FINALE

The Death of Don Quixote. The Knight has regained his sanity (his theme loses its eccentric guise) but his spirit is broken and his strength is ebbing away. His friends and the members of his household, gathered around him, are incredulous at first as he addresses them in words of sound sense.

"All the house was in a confusion and uprore," so runs the text, "all which notwithstanding the neece ceased not to feede very devoutly: the maid servant to drinke profoundly, and Sancho to live merrily. For, when a man is in hope to inherit anything, that hope doth deface or at least moderate in the minde of the inheritor the remembrance or feeling of the sorrow and grieve which of reason he should have a feeling of the testator's death.

"The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant knight died in his bed so mildly, so quietly, and so Christianly as did Don Quixote. Amidst the wailefull plaints and blubbering teares of the by-standers, he yeelded up the ghost, that is to say, hee died."

Strauss rises to the pathos of the last moment in the life of the ridiculous madman whose efforts have been futile and wasted, yet somehow in reminiscence enduringly noble and touching. The voice of the cello ends with an expiring sigh before the final cadence.

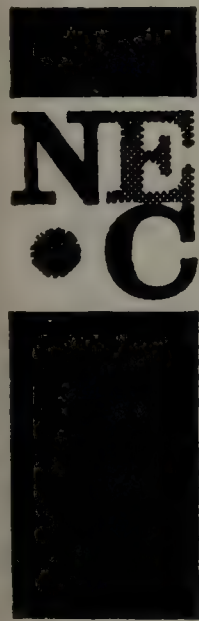
SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The First Symphony of Brahms, first sketched in 1856, was completed in 1876, and had its initial performance on November 4 of that year at Carlsruhe, Otto Dessoff conducting.

It is not without significance that Brahms required fourteen years to complete his First Symphony and that only in his forty-second year was he ready to present it for performance and public inspection. An obvious reason, but only a contributing reason, was the composer's awareness of a skeptical and in many cases a hostile attitude on the part of his critics. Robert Schumann had proclaimed him a destined symphonist, thereby putting him into an awkward position, for that was in 1854 when the reticent composer was young, unknown, and inexperienced. When two years later he made his first sketch



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for a symphony he well knew that to come forth with one would mean to be closely judged as a "*Symphoniker*," accused of presuming to take up the torch of Beethoven, whose Ninth Symphony had in the course of years had nothing approaching a successor. Brahms was shaken by this thought. The most pronounced skeptics were the Wagnerians who considered the symphonic form obsolescent. A symphony by Brahms would be a challenge to this point of view. Brahms, hesitant to place a new score beside the immortal nine, was nevertheless ambitious. His symphonic thoughts inevitably took broader lines, sturdier sonorities, and more dramatic proportions than Schubert's, Schumann's or Mendelssohn's.

He approached the form cautiously and by steps, not primarily because he feared critical attack, but because, being a thorough self-questioner, he well knew in 1856 that he was by no means ready. As it turned out, fourteen years was the least he would require for growth in character, artistic vision, craft. These fourteen years give us plentiful evidence of such growth. From the point of view of orchestral handling, the stages of growth are very clear indeed. His first orchestral scores, the two serenades (1857-1859), were light-textured, of chamber proportions as if growing from the eighteenth century. The D minor Piano Concerto, completed after a long gestation in 1858, had grandeur of design, was at first intended as a symphony, and became in effect a symphonic concerto, a score in which the composer could not yet divorce himself from the instrument of his long training to immerse himself entirely in the orchestral medium. The Haydn Variations of 1873 show that he had by this time become a complete master of orchestral writing but indicate that he was not yet ready to probe beneath the surface of agreeable and objective lyricism.

Nevertheless the earlier Brahms of 1856, the Brahms of twenty-three, was already the broad schemer whose tonal images were often dark, often wildly impetuous. He was then in his "storm and stress" period, when he was deeply disturbed by the misery of the Schumann couple whom he loved,

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anxious for the master in the last stages of his insanity, concerned for the distraught "Frau Clara." This was the openly romantic Brahms who had not yet acquired a sobering reserve in his music, who was at the moment looked upon hopefully by Liszt as a possible acquisition for his neo-German stronghold at Weimar.

This violent mood found expression in the D minor Piano Concerto, first conceived as a symphony in 1854. Two years later, similarly inclined, he sketched what was to be the opening movement of the C minor Symphony. The Concerto required four years to find its final shape. The Symphony took much longer because the composer had far to go before he could satisfy his own inner requirements. Another composer would have turned out a succession of symphonies reflecting the stages of his approach to full mastery. Brahms would not commit himself. It was not until 1872 that he took up his early sketch to re-cast it. He composed the remaining three movements by 1876.

The Symphony thus became a sort of summation of fourteen years of growth. Some of the early stormy mood was retained in the first movement. The slow movement and scherzo with their more transparent coloring were a matured reflection of the lyric Brahms of the orchestral variations. The finale revealed the Brahms who could take fire from Beethoven's sweep and grandeur and make the result his own. In the same tonality as the Fifth Symphony, Brahms' First begins darkly, proceeds with dramatic power, and in the last movement emerges Beethoven-wise, in a resplendent C major. Brahms was aware that there would be derisive comparisons. He knew that the broad hymn-like C major theme would be called an imitation of the theme of Beethoven's Ode to Joy. The character was similar, the shape of the notes was not. He faced such comparisons knowing that his Symphony followed but did not imitate Beethoven—its strength was his own. Its strength was also the strength of integration, so pervasive that the movements, traversing the earlier and the intermediate Brahms, became a coherent unity.



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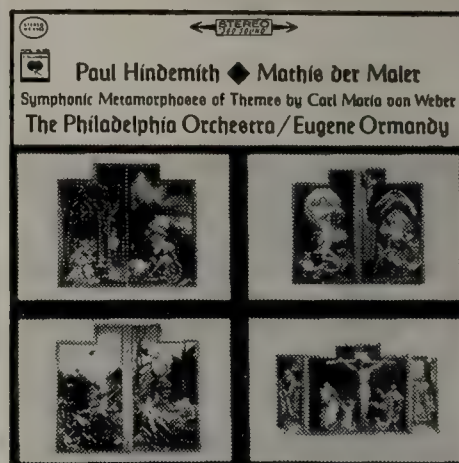
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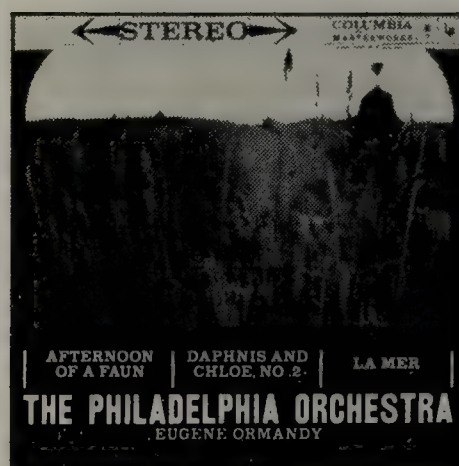
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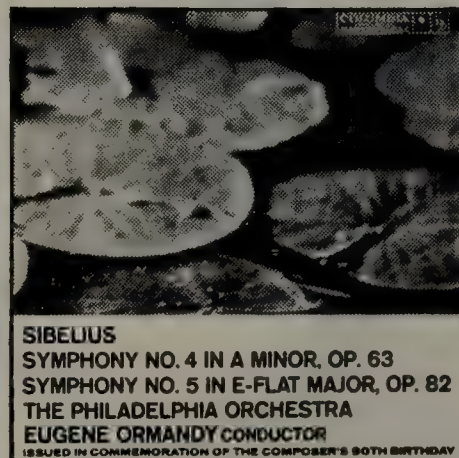
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BEETHOVEN Symphony No. 1, in C major, *Op.* 21

- I. Adagio molto; Allegro con brio
- II. Andante cantabile con moto
- III. Minuetto: Allegro molto e vivace
- IV. Finale: Adagio; Allegro molto vivace

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- I. Langsam. Schleppend wie ein Naturlaut
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OVERTURE TO "LEONORE" NO. 1, *Op.* 138

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Within a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera *Fidelio* and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me."

The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the *Fidelio* sketches are the workings out of the Fourth through the Eighth symphonies, the *Coriolanus* Overture and *Egmont* music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The Overture "No. 1" is the first of four which Beethoven wrote for his Opera—the three so numbered and the briefer "Overture to *Fidelio*" so-called. The Overture "No. 1" was discovered the year after the composer's death and was at first assumed to be his earliest attempt. This was disputed, but the ultimate consensus of opinion has placed it as the first of four.

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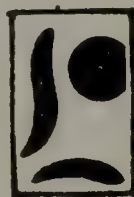
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SYMPHONY NO. 1 IN C MAJOR, *Op.* 21

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The original manuscript of this symphony has not been found, and there is no certainty as to when it was composed, but sketches for the Finale were found among the exercises in counterpoint which the young composer made for Albrechtsberger as early as 1795. It was on April 2, 1800, in Vienna, that this symphony had its first performance. It was published in parts at the end of 1801. The full score did not appear in print until 1820.

Beethoven, giving his first public concert in Vienna "for his own benefit," after making due obeisance to the past with a symphony of Mozart and airs from Haydn's "Creation," submitted his popular septet, and one of his piano concertos, playing, of course, the solo part; he also improvised upon the pianoforte. Finally he presented to the audience his newly completed Symphony in C major. The concert was received with marked interest, and a certain amount of critical approval. Indeed the young man was not without a reputation in Vienna as a pianist with almost uncanny powers of improvisation, who had written a number of sonatas, trios, sets of variations. In the orchestral field he had not yet committed himself, save in two early cantatas (never published) and in the two piano concertos (in B-flat and in C) which he had written a few years before for his own use.

The introductory Adagio molto, only twelve bars in length, seems to take its cue from Haydn, and hardly foreshadows the extended introductions of the Second, Fourth and Seventh symphonies to come. There once was learned dissension over the very first bars, because the composer chose to open in the not so alien key of F, and to lead his hearers into G major. The composer makes amends with a main theme which proclaims its tonality by hammering insistently upon its tonic. With this polarizing theme he can leap suddenly from one key to another without ambiguity. The second theme, of orthodox contrasting, and "feminine" character, seems as plainly designed to bring into play the alternate blending voices of the wood winds.

The theme itself of the Andante cantabile was one of those inspirations which at once took the popular fancy. The way in which the composer begins to develop it in contrapuntal imitation could have been suggested by his recent studies with Albrechtsberger. The ready invention, the development of a fragment of rhythm or melody into fresh and charming significance, the

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individual treatment of the various instruments confirms what was already evident in the development of the first movement—Beethoven's orchestral voice already assured and distinct, speaking through the formal periods which he had not yet cast off.

The "Minuet," so named, is more than the prophecy of a scherzo with its swifter tempo—*allegro molto e vivace*. Although the repeats, the trio and da capo are quite in the accepted mold of the Haydnesque minuet, the composer rides freely on divine whims of modulation and stress of some passing thought, in a way which disturbed the pedants of the year 1800. Berlioz found the scherzo "of exquisite freshness, lightness, and grace—the one true original thing in this symphony."

It is told of the capricious introductory five bars of the Finale, in which the first violins reveal the ascending scale of the theme bit by bit, that Türk, cautious conductor at Halle in 1809, made a practice of omitting these bars in fear that the audience would be moved to laughter. The key progressions, the swift scale passages, the typical eighteenth-century sleight of hand, allies this movement more than the others with current ways. It was the ultimate word, let us say, upon a form which had reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path.

SYMPHONY NO. 1 IN D MAJOR

By GUSTAV MAHLER

Born in Kalischt in Bohemia, July 7, 1860; died in Vienna, May 18, 1911

Completed probably in 1888, Mahler's First Symphony had its initial performance at Budapest, November 20, 1889. It was performed in Hamburg in the autumn of 1892, and through the efforts of Richard Strauss at Weimar, in June, 1894. The symphony was heard in Berlin as part of a Mahler program, March, 1896.

When Mahler sketched out the vast proportions of his First Symphony, he was a youthful idealist of soaring artistic ambitions and little recognition. He had written much, but his music lay in manuscript, unperformed. He had lit his torch from Wagner and Bruckner, steeped himself in the romancers of Germany's past—her poets and philosophers. But while his head was in the clouds, his feet were planted before the conductor's desk of one provincial theater and another, where there fell to him the "second" choice of operas by Lortzing or Meyerbeer. When he had the opportunity to conduct Wagner and Mozart at Olmütz, he could not bring himself to "profane" their music with the sorry forces at his disposal. That Mahler profited by his conductorial apprenticeship is indicated by the detailed command of orchestration shown in this symphony; also by his sudden success and popularity as conductor when the opportunity came to him in Leipzig in 1884. Mahler prob-

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ably worked upon his First Symphony in the years 1883 and 1884, when he was second conductor at Cassel. The "*Lieder eines fahrenden Gesellen*" ("The Songs of a Journeyman," for voice and orchestra) were also written about this time, and one of them found its way into the symphony.

His duties as conductor were far from inspiring. Where his heart lay is indicated by a pilgrimage to Bayreuth, where he was deeply moved by the disclosure of *Parsifal*, and another to Wunsiedel, to sense the landscape of Jean Paul Richter. Having become a conductor of outstanding fame through engagements at Leipzig and at Prague, Mahler became Director of the Royal Opera at Pesth in 1888, and in 1889 had the opportunity to perform his symphony at a Philharmonic concert (November 20), before a public which had come to admire and respect his abilities in the highest degree. It must be reported that, with every good will towards their conductor, the Hungarian audience found the symphony perplexing.

It was with later experience that Mahler learned to abhor "programs" for his symphonies. This one was first heard with fanciful titles sanctioned by the composer. At the original Budapest performance, it was named as a "Symphonic Poem in two parts." Mahler, hoping perhaps to induce an understanding of his emotional approach, gave out a title for the subsequent performances in Hamburg and Weimar: "The Titan," referring to the novel of that name by Jean Paul, and these indications of the movements:

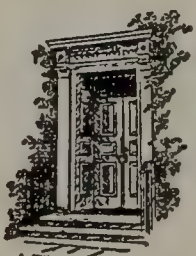
"PART I. Days of Youth. Youth, flowers and thorns.

1. Spring without end. The introduction represents the awakening of nature at early dawn. [In Hamburg, it was called 'Winter Sleep.']
2. A Chapter of Flowers. [This movement, an *andante*, was omitted altogether after the Weimar performance.]
3. Full sail! (Scherzo.)

PART II. *Commedia umana*.

4. Stranded. A funeral march *à la* Callot. [At Weimar it was called "The Hunter's Funeral Procession."] The following remarks may serve as an explanation, *if necessary*. The author received the external incitement to this piece from a pictorial parody well known to all children in South Germany, 'The Hunter's Funeral Procession.' The forest animals accompany the dead forester's coffin to the grave. The hares carry flags; in front is a band of Gypsy musicians and music-making cats, frogs, crows, etc.; and deer, stags, foxes, and other four-footed and feathered denizens of the forest accompany the procession in comic postures. In the present piece the imagined expression is partly ironically gay, partly gloomily brooding, and is immediately followed by
5. *Dall' Inferno al Paradiso* (*allegro furioso*), the sudden outbreak of a profoundly wounded heart."

Mahler, composing, no doubt, in a spirit of romantic fantasy, probably wrote down such word images as occurred to him, in something of the free and ranging mood of Jean Paul, who, describing the intoxicating idealism and godlike virtue of his hero, could catch up a listener sufficiently attuned into a sympathetic transport. It was a state of mind in which Jean Paul, a Callot engraving, and a naïve French canon could merge into a single musical episode without inconsistency. Mahler had cause to learn that the general



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understanding was not so fancy-free and pliable. There are those who must have the full story, if there is any hint of one. If there is a funeral march they demand the full particulars—and ask, "Who is being buried?"

Bruno Walter, a Mahler apostle early and late, thus describes the First Symphony in his sympathetic book on Gustav Mahler*:

"I should like to call the *First Symphony* Mahler's *Werther*. In it he finds artistic relief from a heart-rending experience. He does not illustrate in sound that which he had experienced—that would be 'program music.' But the mood of his soul, engendered by memory and present feeling, produces themes and influences the general direction of their development without, however, introducing itself forcibly into the musical issue. In that manner, a compact composition is born which, at the same time, is an avowal of the soul. It is not my intention to speak individually of the separate parts of the symphony.

"The brilliant first movement, with its youthful fervor, and the vigorous scherzo, with the charming trio, need no explanatory words and, in fact, could not be benefited by them in view of their musical abundance.

"The third movement, however, was, at the time, a new sound in music and its importance justifies a discussion. In the *Funeral March in the Manner of Callot* and the following finale the spiritual reaction to a tragic occurrence is transformed into music. In it the young composer relieves himself of his experience. In the vehemence of his emotions, Mahler was not conscious of his daring in expressing gloomily brooding despair and biting pain by this spectrally prowling canon, or by that music full of brazen derision and shrill laughter. The composition bears the imprint of ingenious inspiration, novelty, and unreserved veracity, and we need not be surprised at the fact that the first performance caused a great deal of perplexed wonderment. In the fourth movement, the raging vehemence of Mahler's nature breaks forth and, with relentless force, gains a triumphant victory over life.

"Approximately in December, 1909—that is, in the last year but one of his life—Mahler wrote me from America after a performance of the *First*: '... On the other hand, I was quite satisfied with this youthful sketch. How strangely I am affected by these works whenever I conduct them! A burning and painful sensation is crystallized. What a world this is that casts up such reflections of sounds and figures! Things like the funeral March, and the bursting of the storm which follows it, seem to me a flaming indictment of the Creator. ...'

"This shows how the elemental power of expression of this music was able deeply to affect the composer after an interval of a number of years during which he had not heard it. The symphony has the typically unique power which the youthful work of a genius is able to exert by means of its superabundance of emotions, by the unconditional and unconscious courage to use new ways of expression, and by the wealth of invention. It is alive with musical ideas and with the pulse-beat of fervent passion."

**Gustav Mahler*, by Bruno Walter, translated by James Galston. Greystone Press, N.Y., 1941.

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SYMPHONY NO. 6, IN D MAJOR, *Op.* 60

By ANTONÍN DVOŘÁK

Born in Mühlhausen, Bohemia, September 8, 1841; died in Prague, May 1, 1904

This Symphony, formerly known as "No. 1," was composed in the autumn of 1880 at Vysoká. It was first performed on March 25, 1881 in Prague, under the direction of Adolf Czech.

The score is dedicated to Hans Richter.

This Symphony was the sixth in order of composition, the sixth of Dvořák's nine accredited symphonies according to the latest revised and enlarged catalogue of Jarmil Burghauser, published in Prague in 1960. Dvořák's symphonies were for years considered as five, the five which were published in his lifetime and numbered in the order of their publication with disregard of four earlier scores. By this published order the D major Symphony was No. 1. The earlier four have been published posthumously.*

It is perhaps significant that this Symphony contains a furiant for its scherzo. The furiant is a swift, lively and variously accented Bohemian dance, a form which Dvořák also treated as separate compositions. The

*The nine symphonies were composed in the following order:

- 1 — 1865 Symphony in C minor (*The Bells of Zlonice*). Published recently.
- 2 — 1865 Symphony in B-flat. *Op.* 4. Published recently.
- 3 — 1873 Symphony in E-flat ((orig. *Op.* 10). Published in 1912.
- 4 — 1874 Symphony in D minor (orig. *Op.* 12). Published in 1912.
- 5 — 1875 Symphony in F, "No. 3" (orig. *Op.* 24). *Op.* 76. Revised, 1887. Published in 1888.
- 6 — 1880 Symphony in D, "No. 1." *Op.* 60. Published in 1882.
- 7 — 1885 Symphony in D minor, "No. 2." *Op.* 70. Published in 1885.
- 8 — 1889 Symphony in G, "No. 4." *Op.* 88. Published in 1892.
- 9 — 1893 Symphony in E minor, "No. 5" (*From the New World*). *Op.* 95. Published in 1894.

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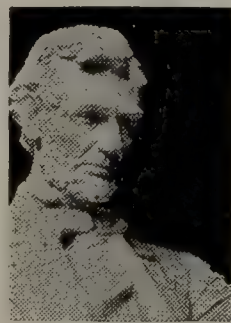
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composer was at this time forty, and still dwelt among his own people, composing in the style of their songs and dances. Two years before Brahms had interested the publisher Simrock in his music; Simrock was avid for his Slavonic Dances, and other publishers were after him for similar short works. At the same time Dvořák was increasingly influenced by music in a broader classical sense, notably by the music of Brahms, whose Second Symphony, published two years before, he much admired. Dvořák's Symphony in this same key conspicuously merges a spontaneous folkish flavor with a growing general symphonic method.

Dvořák went to Vienna in November of 1880 and showed the piano score of his Symphony to Hans Richter, who had suggested it and who was enthusiastic in its praise. It was then too late to be included by Richter in his forthcoming programs, and consequently Dvořák gave it to his friend Adolf Czech for performance in Prague. The performance was warmly received and the furiant was encored. Richter carried the Symphony to London, where he introduced it on May 15, 1882, whence he wrote enthusiastically to the composer of its success and his pride in receiving the dedication. There soon followed performances in Germany, in Vienna, and in New York under the direction of Theodore Thomas.

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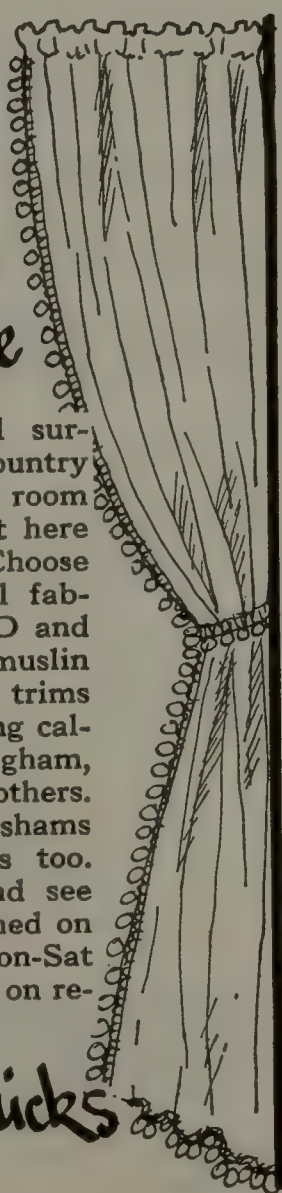
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By BÉLA BARTÓK

Born in Nagyszentmiklos, Hungary, March 25, 1881;
died in New York, September 26, 1945

Béla Bartók composed this Violin Concerto in Budapest between August, 1937, and December 31, 1938. Zoltán Székely, the Hungarian violinist for whom the concerto was composed, gave the first performance on April 23, 1939, at Amsterdam under the direction of Willem Mengelberg.

On the death of Béla Bartók Olin Downes wrote in the *Times*: "Béla Bartók, whose death on the 26th of last month was the passing of one of the most sincere and original musicians of his era, was working and creating to the very last. This was the case in spite of hard circumstances, consequent upon his self-chosen exile from Hungary, his native land, and various practical and physical obstacles flung in his path.

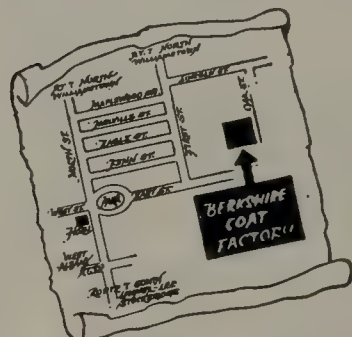
"In the last days his eldest son, Peter Bartók, who had secured leave from his position in the United States Navy, sat by his father's bedside and ruled on score paper the lines for concluding measures of a composition just completed—Bartók's last score. It is a piano concerto, dedicated to his wife, Ditta Pasztory Bartók, a pianist of distinguished gifts, who had often appeared as executant in the presentation of her husband's works."

*An early violin concerto by Bartók, composed in 1908, was found to exist in manuscript after his death, and was performed at Basel in 1958. The longer known concerto therefore becomes the second in order.

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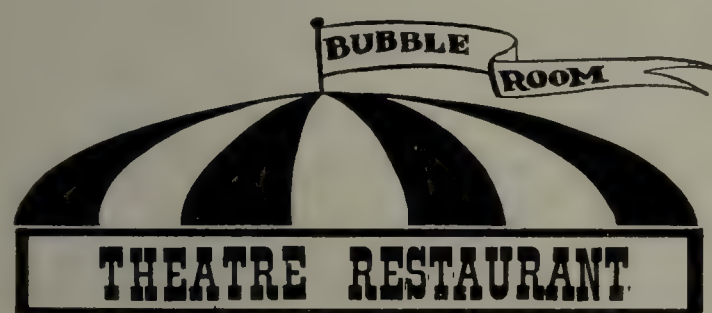


"One is struck by the fact," wrote Mr. Downes, "that Bartók's richest scores appear to be those which he produced in his last five years in America. This points to the fact of Bartók's unarrested development. Sixty-four is an age at which the great majority of composers tend to stiffen and relapse into mannerisms and clichés of former years. With Bartók it has not been so. Witness the 'Concerto for Orchestra' that Koussevitzky commissioned him to compose for the Natalie Koussevitzky Foundation, which Koussevitzky and the Boston Symphony produced with such brilliant results last season; and the violin concerto."

In 1943 Bartók wrote his Sonata for Solo Violin. His last work was a Concerto for Viola and Orchestra, written for William Primrose. The composer had sketched his score in full notation and delegated its completion to his friend and pupil, Tibor Serly. It was in 1940 that Columbia University conferred the degree of Doctor of Music upon Béla Bartók and commissioned him to transcribe the Milman Parry Collection of Yugoslav folk music recordings.



The following analysis of the Violin Concerto was made by George H. L. Smith when the music was first performed in Cleveland:



"It's absurd . . ."

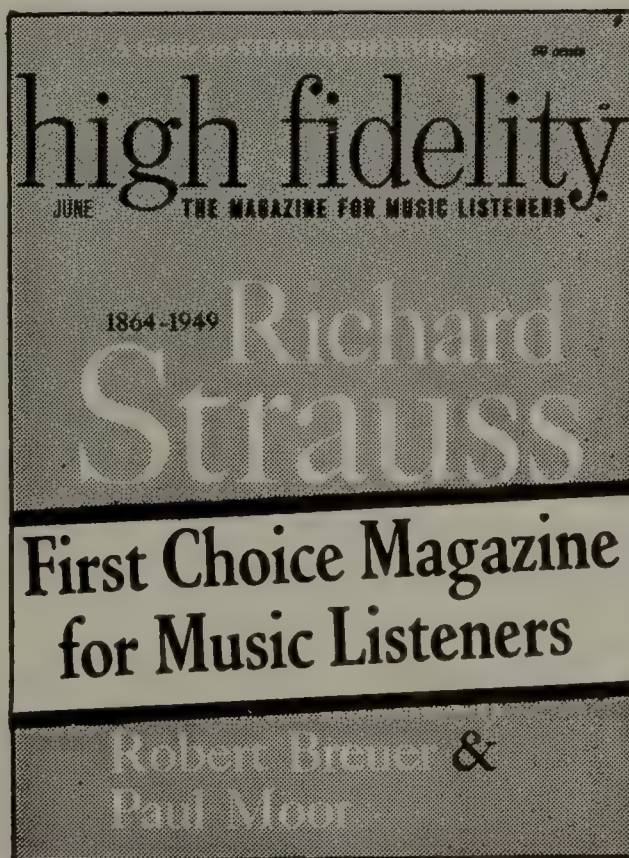
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"I. Allegro non troppo, 4/4. The solo violin announces the main theme after six introductory measures for harp and plucked strings, and continues with rhapsodical passage-work introducing a canonic statement of the theme by strings and woodwind. A tranquil version of the theme from the violin introduces the transitional theme which enters in the manner of a fugato. The legato second subject is, according to the composer, 'a kind of twelve-tone theme, yet with pronounced tonality.' In the development section of an extremely economical sonata form, these themes are put to various uses, the devices of augmentation and inversion being particularly exploited. A varied recapitulation leads to a solo cadenza of great difficulty. The brief coda contains further developments of the principal subject, which has been consistently in the forefront of the musical unfoldment of the movement.

"II. Theme and Variations. Andante tranquillo, 9/8. The theme is stated by the solo violin over a light accompaniment in the lower strings, punctuated by harp harmonics and strokes of the kettledrums. Strings and wind instruments repeat the last two measures of the theme. There are six variations, after which the solo instrument restates the theme in its original form over an accompaniment of woodwind, harp, celesta and three solo violas. Again the two final measures are echoed—this time by the divided first and second violins, the solo violin returning to conclude the repetition.

"III. Rondo. Allegro molto, 3/4. The entire rondo is conceived as a free variation on the opening movement. The principal episode is based on the main theme of the first movement in a new guise. Subsequent episodes, constructed from the transitional and second subjects of the first movement, are joined by a rapid connecting theme in triplets which finally brings the concerto to a close."

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FROM *DER ROSENKAV ALIER*

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Der Rosenkavalier, *Komödie für Musik*, text by Hugo von Hofmannsthal, was first produced in Dresden January 26, 1911. The first performance in America was given by the Metropolitan Opera Company in New York, December 9, 1913. This is the first of two sequences of waltzes, selected by the composer and published by Boosey and Hawkes. It is here introduced by the Prelude to the Opera.

Shortly after the first production of *Elektra* in 1909, Strauss let it be known that he was collaborating once more with von Hofmannsthal. The new opera was composed with great eagerness as Strauss received the pages of the libretto piecemeal, begun May 1, 1909, four months after the production of *Elektra*, and completed September 26, 1910. His statement that he was "writing a Mozart opera" was taken as a presumptuous claim to immortal company by a composer already regarded as outrageously impudent. But the fact that the authors of the stark pages of *Elektra* were about to produce a comedy actually including waltzes was calculated to pique the public curiosity. When *Der Rosenkavalier* (or *Der Ochs von Lerchenau*, as Strauss had first intended to call it) was first produced in various Central European cities there were official censorial objections which, however, neither prevented performances with text untouched nor kept audiences away. When the opera made its way to New York two years later, H. E. Krehbiel bespoke a considerable critical opinion when he objected to the opera's loose moral tone and its use of Viennese waltzes in the supposed era of Maria Theresa. He

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may have forgotten that Mozart's Count Almaviva in *Figaro*, not only set but written in that period, had in Strauss's Baron Ochs a close companion in lechery who was similarly brought to ridicule by his inferiors in station who were his superiors in intrigue. The characters Octavian, the Marschallin and Sophie have perhaps as much appeal as Cherubino, the Contessa and Susanna (we make no musical comparisons here). If Figaro's *Se vuol ballare* is not in the style of Johann Strauss, it is at least a waltz. That anyone could be troubled by morals and anachronisms in Strauss's delightful (and suitably frivolous) operatic confection reads curiously in this fifty-third year of the still lusty existence of *Der Rosenkavalier*. If a purist like Paul Henry Lang draws aloof from *Der Rosenkavalier* as "Mozart and Johann Strauss rouged and lipsticked," there are those who gladly subject themselves to the charms of the score and forgive its composer his liberties with history—if they notice them at all.



The correspondence between Strauss and Hofmannsthal as the plans for *Der Rosenkavalier* took shape give an interesting picture of the working relationship of these two. For a while Hofmannsthal wrote a libretto on *Casanova*, but his thoughts took another direction, and he wrote on June 4, 1908, about a comedy which seemed to grow from Beaumarchais' *Le Mariage de Figaro* and Da Ponte's opera derived from it. A letter from Weimar to Strauss on February 11, 1909, showed that his inclinations had crystallized:

"Since I came here, I have spent three peaceful afternoons in writing the complete scenario for an absolutely new and original libretto. The situations are broadly comic, the action is varied and almost as obvious as a pantomine—there are opportunities for lyric passages, fun, humor, even for a short ballet. There are two big rôles, one for baritone, the other for a shapely wench in a man's clothes—à la Farrar or Mary Garden. The place and period, Vienna in the time of Maria Theresa."

He added that the new piece should play for two hours and one-half, "just half as long as *Die Meistersinger*." Strauss in Garmisch received his

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draft for the first scene of what was to be *Der Rosenkavalier* in April and was delighted. "Thanks for your letters and the first scene—I am impatient for the next instalment. The scene is charming—delightfully easy to compose—I am already brooding over it." Hofmannsthal, whose letters show that he worked by dictating, soon dispatched the larger part of the act and Strauss answered at once: "I am simply ravished by it; it really is extraordinarily charming, and so subtle—a little too subtle, perhaps, for the general public, but that doesn't matter."

Hofmannsthal was not worried about the subtlety. He thought that the plot of his comedy was simple enough, and as it turned out, the libretto became ever broader and less subtle as it progressed through the remaining acts. The first act developed smoothly with an interchange of letters about certain passages. Strauss would need added lines in order to insert a duet, trio or ensemble where the music called for such treatment. Act II involved a good deal more interchange and argument. Strauss considered that it lacked a climax in the action and he suggested the duel between the Baron and Octavian; the librettist was quick to see the point and provided one forthwith. The two worked together, both deeply interested in the over-all success of their project, and Hofmannsthal was always obliging when the composer's musical wishes became a definite exaction. The correspondence never lacks enthusiasm on either side. Both believed in their subject and pursued it in basic accord. Hofmannsthal wrote as the final typed copy of Act III went into the mail: "And now I hope you are satisfied. For my part, I have enjoyed the work so much that I am almost sorry to have to write the word 'curtain.' " He added later: "Now that we have come to the end of our work, I should like to say how much I have enjoyed our collaboration from the first conversation down to the very last letter, not forgetting your occasional very valuable suggestions, for all of which I thank you very sincerely." His interest extended to the preparation for performance and the casting for the characters he had so carefully drawn. That *Der Rosenkavalier* was an immediate success is now history.



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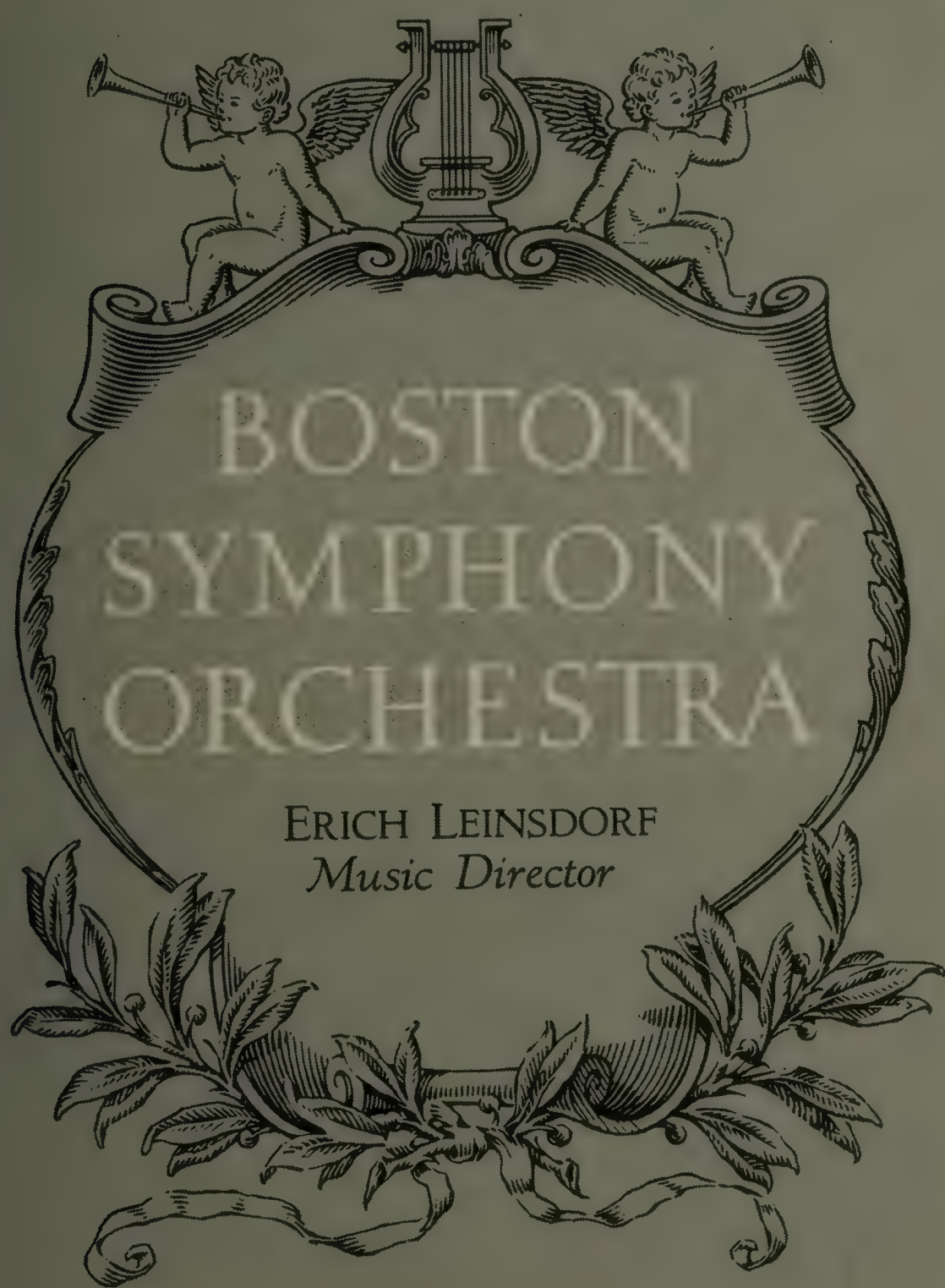


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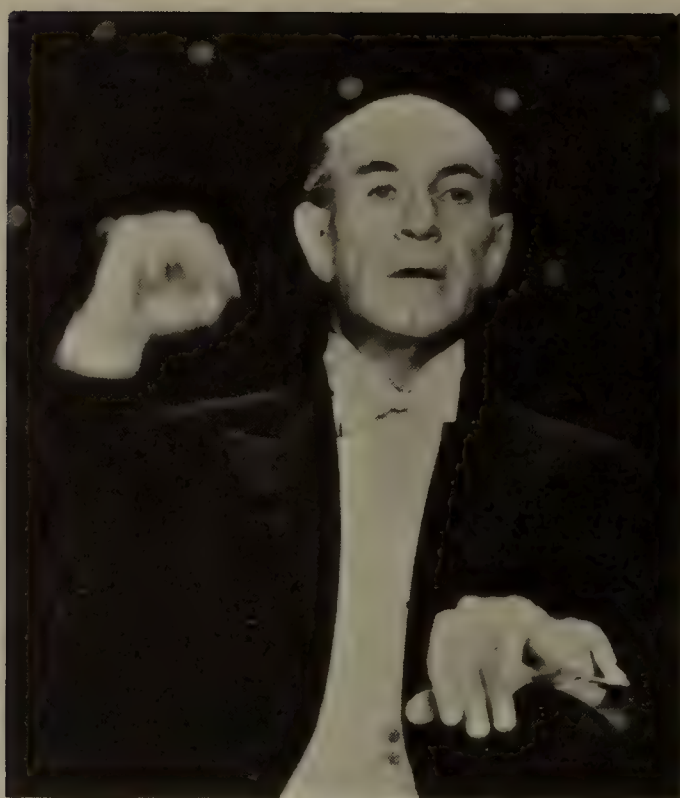
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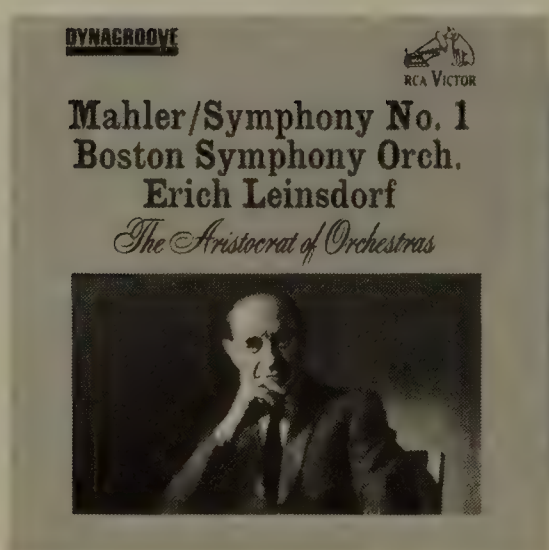
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Richard Burgin is the Associate Conductor of the Boston Symphony Orchestra, a post he has held for many years. He was the Orchestra's Concertmaster until his retirement from that position in the summer of 1962.



SOLOISTS

PHYLLIS CURTIN has sung with this Orchestra on notable occasions both in Boston and at Tanglewood. She sang the principal soprano part in Britten's *War Requiem* at Tanglewood at the Festival of last summer and in the winter season in Boston and New York. She also sang with this Orchestra in Berg's *Wozzeck* in the season past. She had had earlier experience in the Opera Department of the Berkshire Music Center before her distinguished career in opera and concert in many parts of the world.



LILI CHOOKASIAN, who was born in Chicago of Armenian parents, has sung contralto and mezzo soprano parts in both oratorio and opera, the latter notably with the Metropolitan Opera Company since 1959, where she has appeared in *La Gioconda*, *The Masked Ball*, *The Flying Dutchman* and *Andrea Chenier*. She has sung at the Spoleto Festivals in the last two seasons.



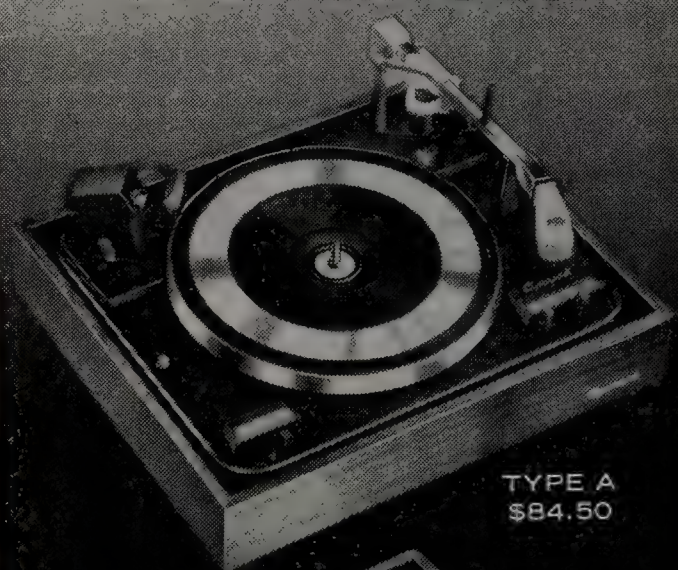
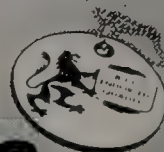
JORGE BOLET, born in Havana, Cuba, was a musical prodigy and came to this country to study at the Curtis Institute of Music under David Saperston. He was the soloist at the Festival concert of August 11 last season. His reputation is extensive in Europe and the Americas.



JUSTINO DIAZ has sung several roles with the Metropolitan Opera Company in the season past, having won the Metropolitan Opera Auditions of 1963. He has had many engagements in opera and oratorio in various centers of the United States, Canada and Puerto Rico. He also sang at the Spoleto Festival this summer.

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Friday Evening, August 7, at 8:00

RICHARD BURGIN, *Conductor*

TCHAIKOVSKY *Symphony No. 6, in B minor, *Op. 74*,
 "Pathétique"

- I. Adagio; allegro non troppo
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Finale: Adagio lamentoso

I n t e r m i s s i o n

SCHULLER †Seven Studies on Themes of Paul Klee

- I. Antike Harmonien (Antique Harmonies)
- II. Abstraktes Terzett (Abstract Trio)
- III. Kleiner Blauer Teufel (Little Blue Devil)
- IV. Die Zwitschermaschine (The Twittering Machine)
- V. Arabische Stadt (Arabian Town)
- VI. Ein Unheimlicher Moment (An Eerie Moment)
- VII. Pastorale

(Conducted by the composer)

DEBUSSY *"La Mer" (The Sea), Three Symphonic Sketches

- I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
- II. Jeux de vagues (The Play of the Waves)
- III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

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Program Notes

Friday Evening, August 7

SYMPHONY NO. 6, IN B MINOR, "*PATHÉTIQUE*," Op. 74

By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840;
died in St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The Symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort

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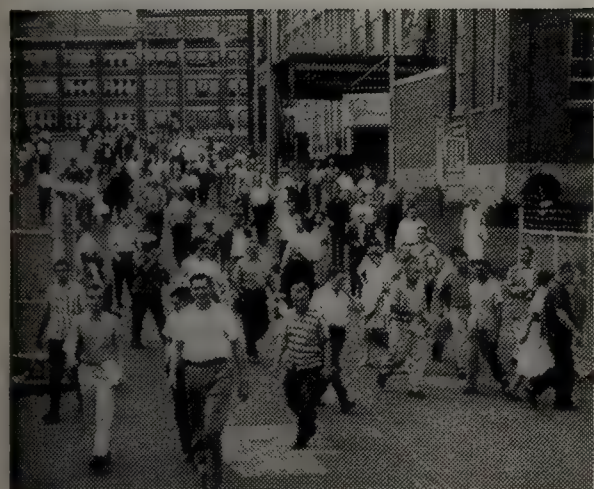
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to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon this Symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears—as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the "*Pathétique*" must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, some-

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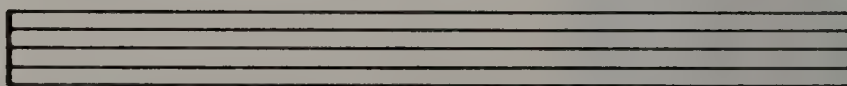
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times tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere"—that is, when he was at his best and satisfied with it, as in the "*Pathétique*." He wrote to Davidoff, to whom he was to dedicate the Symphony, "I certainly regard it as quite the best—and especially the most sincere—of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.



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SEVEN STUDIES ON THEMES OF PAUL KLEE

By GUNTHER SCHULLER

Born in New York, November 22, 1925

This Suite was composed for the Minneapolis Symphony Orchestra and was first performed under the direction of Antal Dorati, to whom the work was dedicated, on November 27, 1959.

Gunther Schuller, who has long been interested in the reflection of the visual arts in the tonal medium, was drawn to the works of the Swiss painter Paul Klee, who lived from 1879 to 1940.* He has explained his intentions in the case of this work in an article for the *Minneapolis Star* (November 26, 1959):

"Each of the seven pieces bears a slightly different relationship to the original Klee picture from which it stems. Some relate to the actual design, shape or color scheme of the painting, while others take the general mood of the picture or its title as a point of departure. There is perhaps no artist whose work bears such a close relationship to music, and whose work therefore, reciprocally, makes musical composition based on it a logical procedure. Klee, himself a musician until the age of nineteen, continued to be fascinated

*David Diamond composed a suite, "The World of Paul Klee," in 1958. "The Twittering Machine" and "Pastorale" are here included.



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in his painting by the possibilities of 'variation' or 'fugal' techniques and rhythm and polyphony as applied to pictorial design.

"In *Antique Harmonies* I tried to preserve not only Klee's amber, ochre and brown colors, but also the block-like shapes with which, in constant variation, Klee builds this remarkable painting. Over a dark, dense background, blocks of lighter-colored fifths gradually pile up, reaching a climax in the brighter yellow of the trumpets and high strings. A repeated cadence, common in fourteenth century music, and the organum-like open fifths establish the 'antique' quality of the harmonies.

"The music for *Abstract Trio* is played almost entirely by only three instruments at any given time. But the three instruments change during the course of the piece, changing from the bright color of woodwinds through the grainier texture of muted brass and bassoon to the somber hues of low woodwinds and tuba.

"*Little Blue Devil* is transformed into a kind of jazz theme. A perky, angular theme (my subjective musical impression of the geometrically conceived head in Klee's painting) is combined with a blues progression, altered to nine bars instead of the conventional twelve, and occasionally distorted asymmetrically. Various shades of 'blue' are maintained through the use of muted brass and low-register clarinets.

"A piece based on Klee's famous *The Twittering Machine* should, it seems to me, do primarily one thing, namely: twitter. The mathematical constructive element in present-day serial techniques seemed to lend itself with special logic to such a pointillistic musical presentation.

"Klee's *Arab Village* is an abstracted aerial view of a town baking in the bright North African desert sun. A beholder of such a scene—floating, as it were, above the village—might hear the often simultaneous chant of Arab melodies; the melancholy distant flute, blending with throbbing drums and the nasal dance tunes of the oboe. In preparation for this piece, I consulted numerous musicological sources on Arab music (including works by Bartók and Hornbostel), and used either authentic Arab folk material or very close adaptations thereof.

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"The music of *An Eerie (or Ominous) Moment* is a musical play more on the title than on Klee's actual pen drawing. The German word '*unheimlich*' is practically untranslatable by a single English word, having a connotation not only of 'eerie' but of 'unearthly' and 'terrifying.' I have also tried to convey the atmosphere created by the slinking shapes of the picture. The strange, ominous tension of the opening finally finds sudden release in two terrified outbursts, only to sink back into oblivious calm.

"*Pastorale* was subtitled 'Rhythms' by Klee. It is one of the many works of the artist employing a variation principle. It is also a painting that cannot be understood by a single glance. As in Klee's painting, several rhythmic-melodic shapes occur on various register and speed (temporal) levels. The pastoral quality of the clarinet, French horn and English horn underlines the suspended mood of the music."

Mr. Schuller's String Quartet No. 1 will be performed during the Festival of Contemporary American Music at Tanglewood next Tuesday, August 11. His Symphonic Study was performed by the Berkshire Music Center Orchestra on July 23. He is the acting head of the Composition Department of the Center this season.

"THE SEA" (THREE ORCHESTRAL SKETCHES)

By CLAUDE DEBUSSY

Born in Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

It was in the years 1903-05 that Debussy composed *La Mer*. The first performance was performed at the Concerts Lamoureux in Paris, October 15, 1905.

When Debussy composed "*La Mer: Trois esquisses symphoniques*," he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *L'Après-midi d'un faune* of 1894 and the



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Nocturnes of 1898 were almost classics, and the first performance of *Pelléas et Mélisande* was a recent event (1902). Piano, chamber works, songs were to follow *La Mer* with some regularity; of larger works the three orchestral *Images* were to occupy him for the next six years. *Le Martyr de St. Sebastien* was written in 1911; *Jeux* in 1912.

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La Mer*. His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *La Mer*, it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides—and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, "*Poissons d'or*," of 1907, was named from a piece of lacquer in his possession.



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Saturday Evening, August 8, at 8:00

ERICH LEINSDORF, *Conductor*

BEETHOVEN †"The Ruins of Athens," *Nachspiel, Op. 113*

- I. Overture.
- II. Chorus (Offstage)
- III. Duet
- IV. Chorus of Dervishes
- V. Marcia alla Turca
- VI. March and Chorus
- VII. Chorus and Aria (High Priest)
- VIII. Chorus

PHYLLIS CURTIN, Soprano

JUSTINO DIAZ, Bass

FESTIVAL CHORUS

Prepared by LORNA COOKE DE VARON

I n t e r m i s s i o n

STRAUSS †Three Hymns of Friedrich Hölderlin, *Op. 71*

- I. Hymn to Love
- II. Return to the Homeland
- III. Love

Soloist: PHYLLIS CURTIN

MENOTTI †"The Death of the Bishop of Brindisi,"
for Chorus, Children's Chorus, Bass
and Soprano Solo and Orchestra

The Bishop: JUSTINO DIAZ, Bass

The Nun: LILI CHOOKASIAN, Soprano

Children's Chorus*

The Townspeople: FESTIVAL CHORUS, prepared by
LORNA COOKE DE VARON

* The following groups will comprise the children's chorus: Camp Allegro, Camp Becket-in-the-Berkshires, Camp Belvoir Terrace, Crane Lake Camp, Camp Mah-Kee-Nac, Indian Hill Music Workshop, Camp Tamarac, Shaker Village Work Group. They have been prepared by James Cunningham.

†First performance at the Festival concerts

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Saturday Evening, August 8

"THE RUINS OF ATHENS," NACHSPIEL, *Op.* 113

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

When the new theatre at Budapest was being completed, Beethoven was asked to supply music for the opening on October 4, 1811, which was also the nameday of Franz, the Austrian Emperor. Two dramatic pieces, a "*Vorspiel*" and a "*Nachspiel*" were planned, each to include spoken lines interspersed with singing. Both were written for the occasion by August von Kotzebue. Heinrich von Collin had been asked, but the author of *Coriolan*, for which Beethoven had already composed an overture, found the time too short and Kotzebue, the more prolific writer of two hundred plays, accepted the commission as did Beethoven, who wrote the music in the space of three weeks. The opening had to be postponed and took place on February 9. The "Prelude" to the celebration was called "King Stephen," or "Hungary's First Benefactor." The "Postlude" was called "The Ruins of Athens" ("*Die Ruinen von Athen*"). Both pieces were well received, due in part to their patriotic allusions.

The Ruins of Athens is in the full sense an occasional piece, combining allegory with the glorification of royalty. As the spectacle opens the Goddess Minerva is seen in a cave of Olympus where she has been confined for two thousand years by her father Zeus in punishment for allowing the execution of Socrates. She requests Mercury to transport her to Athens where, as the Goddess Athena, her holy temple the Parthenon had been erected. Minerva is appalled to find the Parthenon in ruins. Worse still, the invading Turkish army has taken possession of the Acropolis and the Ottoman Pasha has found the relics of the Parthenon a convenient stable for his horse. In the second number two Greek slaves bemoan the plight of their country and their people.



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Dervishes, ministrants of the Mohammedan faith, enter in a whirling dance, and there follows a march of the Turkish Janissaries with bass drum and cymbals, an orchestral device long since fashionable in Beethoven's day, and reminiscent of Mozart's *Seraglio* and Haydn's *Military Symphony*. Minerva wishes to go to Rome, but Mercury warns her against it, for there too she would find that her chaste divinity is forgotten. Only in Pesth, where a beneficent Emperor rules, is the culture that was Greece remembered and preserved. The next scene shows a plain in Pesth where Minerva is welcomed by a Greek patriot. The sixth number is a march and chorus in which the Greek classical ideal is revived, the muses and among them Thalia Melpomene praised.

In the seventh number a High Priest echoed by the chorus sings in praise of ancient Greece, and identifies it with the Hungarian fatherland. Zeus, apostrophized, becomes identified with the Emperor of Austria, and a likeness of Emperor Francis rises from below amid a clap of thunder, while the chorus exclaims "It is he!" Beethoven, not averse to this applause-catching trick which he called "a good signboard" ("*ein gutes Aushängeschild*"), a sure device (in his own words) "to stimulate the multitude," brought forth the march and chorus on more than one occasion in Vienna, notably in conjunction with his battle piece *Wellington's Victory*, which was performed in the surge of the enthusiasm following that recent exciting event.

Mr. Leinsdorf has omitted the spoken dialogue and some recitative passages which would not be suitable for concert performance. In the chorus of Dervishes Beethoven has recommended in the original score the use of "all possible percussion instruments such as castanets, cymbals, etc." Mr. Leinsdorf has therefore quite legitimately added in this movement tambourine, bass drum, triangle, castanets and tom-tom.* The Turkish March which follows keeps the original scoring, with a percussion of cymbals, triangle and bass drum. In the next movement (March and Chorus) offstage wind instruments are indicated in the score. The performance closes with the chorus in C major.

The treatment of "The Ruins of Athens" subject by two composers is included in this week's programs with special intent. The use of the music "*alla Turca*" by Beethoven and by Strauss in the following century are included within the scope of the Festival for the purposes of any comparisons they may offer of the composer's intentions.

* With the assistance of William Moyer.

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THREE HYMNS ON TEXTS BY FRIEDRICH HÖLDERLIN,
FOR SOPRANO AND ORCHESTRA, *Op.* 71

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

When Strauss composed these "Hymns" in 1921, he was adding to a vast number of songs, always in groups, mostly with piano accompaniment, and in three cases with orchestral accompaniment (he also made orchestrations of some of his piano accompaniments). After 1921 he returned only twice to this medium. In 1929 he composed five *Songs of the Orient* with piano. Once more, in 1948, as if to show that after the lapse of years he had by no means lost his magic in the treatment of *Lieder*, he wrote his superb four *Last Songs*.

In a letter of 1903 he admitted that until a poem would strike his eye, he would always fail to respond musically. "All I need is the right poetic vessel into which to pour my thoughts." Hölderlin was obviously such a poet.

Hymne an die Liebe

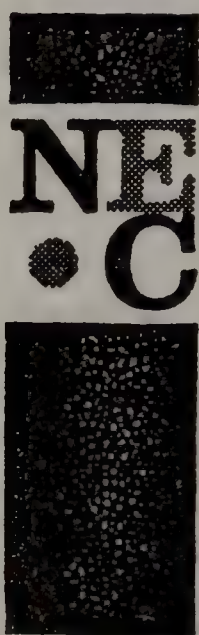
In the first poem, which incidentally is in the metrical plan of Schiller's *Ode to Joy*, Hölderlin praises the power of love as expressed in every aspect of life: in the beauties of nature, in the happiness of people at large, in the burgeoning of spring, in the expansive spectacle of land and sea. The spirit of love, he concludes, is boundless and eternal.

Rückkehr in die Heimat

The poet, returning to his own country, greets with affection the old familiar sights, and the associations of his childhood which they stir in his memory.

Die Liebe

Love is a promise of certain fulfillment, even when friendship is half-hearted, when winter is rigid and threatening. Love is God's blessing; it will sanctify a flowering world. The speech of lovers is the voice of humanity.



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THE DEATH OF THE BISHOP OF BRINDISI*

By GIAN CARLO MENOTTI

(1911-)

*"Ne pleurons plus.
Un jour, touché de nos vœux,
Monseigneur Dieu
Nous rendra notre Jésus."
L'hymne de la croisade.
d'après Alfred des Essarts.*

This hymn is supposed to have been sung by the thousands of children in France who were inspired by zeal to liberate the Holy Land and migrated to Marseilles, unescorted and unarmed. Simultaneously and independently, there arose a Children's Crusade in Germany. The year was 1212, the number, according to the Encyclopedia Britannica, 20,000. "About that time," the chroniclers of the Crusades tell us, "many children, without leader and without guidance, did fly in a religious ecstasy from our towns and from our cities, making for the lands beyond the seas, 'To Jerusalem, in search of the Holy Land.' . . . They carried staves and satchels, and crosses were embroidered on their garments . . . and many of them came from beyond Cologne. They travelled to Genoa and did embark upon seven great vessels to cross the sea. And a storm arose and two vessels perished in the waters. . . . And to those who asked of such of the children, as were saved, the reason of their journey, these replied: 'We do not know.' " The year was 1212, before the Fifth Crusade. "It is difficult to understand," wrote Adolf Waas in a paragraph quoted in the score from his *History of the Crusades* (1956) "that grown-ups shared in this belief and assisted in the departure of the children. But if we take into consideration the almost trance-like enthusiasm of the Crusaders and their faith in the direct and miraculous help of God and His angels in the God-willed struggle, the Children's Crusades are more understandable. In 1212, an approximately ten-year-old boy named Nicholas began recruiting for such a Crusade in Germany. He was convinced that he was called upon by God and that he would lead his band without being touched by the water straight through the sea to Jerusalem. Through the help of adults who were impressed by the enthusiastic faith of the children, they managed to cross the Alps and enter Italy, although with great difficulty and

*This Cantata was composed for the Cincinnati Musical Festival Association and first performed at the May Festival in Cincinnati on May 18, 1963.

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heavy losses. In Italy the marchers began to disperse, as many could go no further. The rest reached Brindisi, where the Bishop tried to prevent their sailing. Those of the children who left on board various ships were captured by pirates and sold as slaves in the Orient. The rest returned home. Quietly, depressed and singly, they returned who had left in singing and confident groups. One of the chronicles explains the whole Crusade as a deceit of the Devil."



Mr. Menotti has written his text from this source. He depicts the Bishop on his deathbed, attended by a Nun. His soul is tortured by the memory of the horde of innocents who had gone forth to their death and worse than death. He had tried in vain to prevent them, but had given them his blessing, which implied sanction: "I blessed them to their doom." At last, an a cappella chorus offers the comfort of reassurance. God has given him a questioning mind, but also, in death, has given him "the blinding answer."

THE BISHOP

And now the night begins.
No longer can the deceptive sun eclipse the hovering ghosts.
The unravelled mind can no longer weave its reassuring patterns.
Mem'ries unlock their secret dungeons to haunt these crumbling halls like evil mice.
Listen! Listen! Who's there?
Again those voices, again those steps.
Quickly, sister, lock the doors.

THE NUN

My lord, there is no one near you but I.
Dark and voiceless is the palace.
The servants are asleep within, while the guards watch the gates outside huddled over their shields.
It is a cold and windy night.

THE BISHOP

What is that noise, then?

THE NUN

It is the sea, my lord, pounding its green hooves over the marble terraces.

THE BISHOP

Look there, my sister!
What are those shadows?



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THE NUN

Swift migrating clouds flowing along the moon's path.

THE BISHOP

I know those steps! I know those voices!

Ah, sister, save me!

Save me from the children.

Let me die in peace.

THE NUN

There are no children there, my lord.

THE BISHOP

Yes, yes, they are outside, the bloodless, glass-eyed children hung with weeds, crying for help.

THE NUN

Why should one fear the voices of children?

THE BISHOP

Beware, beware of pleading children, for where are we to guide them if not within the maze where our own perdition lies.

THE NUN

It is for love they cry, my lord, more than for guidance.

THE BISHOP

And was it not my love which led them to their doom?

THE NUN

Forget, forget, my lord.

Now that your death is near, rescue you must the heart from the wreckage of your past, and steer your floundering soul toward the emerging haven.

THE BISHOP

My past is but one day.

Ah, to forget that day!

Holding a glass of sweet Salernian wine I saw the setting sun place a golden sword upon the sluggish sea.

The whole world was silent as if it knew.

Suddenly I heard them along the beach, among the olive groves.

THE CHILDREN

Good men, let us pass.

Conquer we shall Jerusalem guided by Gabriel's flaming flight, for we are God's own infantry.

Give us your ships, give us the sea.

Without shield or sword we shall defeat the infidel and wipe the Christian stain away, for we are God's own infantry.

Give us your ships, give us the sea.

Oh—Oh . . .



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THE BISHOP

Where do you come from, children?
What do you seek?

THE CHILDREN

Far is my town of towers, far my hill of meadows green.
Many the mountains that we had to cross, many the rivers and the burning plains.
Far is my weeping mother, far my waving father, far the dog, far the brook and the
apple tree.
Sleeping together under lonely moons we feared no wolf or eagle, for we come by
God's command to free His tomb in Holy Land.
Lead us to your shore. Give us your ships, give us the sea.
Oh—Oh . . .

THE TOWNSPEOPLE

Behold the singing children, the innocent dreamers,
Barefoot and ragged, their eyes consumed with loneliness, they come toward us.
They carry in their satchels black bread and berries, and treasured mem'ries of distant
homes.
(No dog will bark at them.)
Their tender beauty scathed by festering wounds, their wild hair crowned by wilted
flowers, they come toward us.
On tiny carts, driven by goat or donkey, the sick and wounded lie.
Behold the singing children, God's own little knights, they come toward us.
What burning vision in their sunken eyes gave them such lasting strength?

THE BISHOP

Away, away!
Why must they come to me?
Give me an enemy to kill, O Lord, but not a child to help!
I fear the voice of innocence, for he who loves the helpless must mistrust his love.

THE NUN

It is not your fault if they all drowned.
You tried to stop them, we all remember.
But the people would not listen to your pleading.

THE TOWNSPEOPLE

Give them your blessing!
Let them depart!
Who else shall free the Holy Tomb?
The coward Christian knight waiting his chance to plunder his unwary neighbor hides
in his towers.
In vain the Holy Father pleads, in vain he prays and weeps.
While the Cathar sews his heresy in Languedoc, the Tartar hordes advance in pagan
splendor, planting their bloody tents over our burned cathedrals.
Are not the innocents the very messengers of God?
Give them your blessing, let them depart!

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THE BISHOP

Why did I let them leave?
Why did I lift my hand to bless them?
O God, you gave me a ring, you gave me a staff and called me shepherd.
If I must guide your flock, why did you leave me unguided?
I do not mind leading a man who knows that I know not, but can I tell the innocent:
 "Do not seek my hand for I, too, am lost"?
They asked me for my blessing and, oh, I blessed them.
Away they sailed on creaking vessels, singing.

THE CHILDREN

I shall kiss Our Lord's tomb, I shall free the Holy Land.
Do not cry, dear mother, it is God's command.
Ave maris stella, help us break the Moorish might.
Do not cry, dear mother, for your little knight.
Deeds of Christian glory wait for us across the sea.
Do not cry, dear mother, but rejoice with me.

THE BISHOP

The bat-like ships had hardly met the bleak horizon when the fearful storm broke over them.

THE CHILDREN

Mother, dear mother, where are your arms to hold me?
 Where is your voice to scold the storm away?
Mother, dear mother, your child is lost and calls you.
Come, oh come, to take me back with you.
O man of God, help us, help us!

THE BISHOP

Do not call for help, my children.
Love has no wings and faith is fallible.

THE CHILDREN

Is there no one to help me here?
No little friend, no sailor, no man of God, no angel?

THE BISHOP

Lock the doors, sister, I cannot bear their cries.
Away! Please go away!

THE CHILDREN

Where is my father who fears no wind nor thunder, who hunts the bear and brings the maple down?
There is no longer sun or sea or Cross to lead me.
In a windy, wat'ry abyss we are flung.
I can no longer hear my own voice.
Can you hear me, mother?
Jesu Deus noster, miserere nobis.

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THE BISHOP

I blessed them to their doom.
Was it God's will or my own folly?
Who was I to know if it was God or Satan who blinded them with secret splendor?
I do not think I blessed them out of pride or vanity.
But then our soul is deeper than we are, and who can trace and kill the Minotaur who
haunts the labyrinth of our hearts?

THE TOWNSPEOPLE

Cursed be the shepherd who leads his flock to death!
Stone his palace, burn his books, break his staff, and cast his ring into the sea.
Let him walk naked, a man among men.

THE BISHOP

Yes, I must be at fault.
What love, what faith can justify the man who makes himself the arbiter of other
people's lives?
What man can call himself a leader if God will mock his strategy?
Many are the innocents who call for help, but God has made Pilates of us all.

THE NUN

Do not fret, my brother, do not ask vain questions.
Prepare your soul with prayer, for you are about to die. Amen.
Requiem aeternam dona eis Domine.

THE BISHOP

If this be death, O God, I pray not for eternal bliss or peace or immortality.
For all that I have suffered, for all that I have sought, let me, if for an instant only,
behold the eternal truth.
Give me the answer!
No forgiveness can wash my guilt away, for without knowledge absolute there can be
no paradise for me.
No gates of Heaven shall I enter unless it be revealed to me why I, who loved so purely,
was cursed with such destructive love.

CHORUS

Sleep, sleep in peace, O gentle pilgrim, you have not asked in vain.
The tooth, the nail, the eye have a precise function.
Nothing is purposeless, nothing.
Then why should God have given you in life a questioning mind if not to hand to you
in death the blinding answer?
Sleep, sleep at last, O gentle pilgrim.
Sleep, sleep into the dawn.

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Sunday Afternoon, August 9, at 2:30

ERICH LEINSDORF, *Conductor*

HINDEMITH

Symphonic Metamorphosis of Themes
by Carl Maria von Weber

- I. Allegro
- II. "Turandot": Scherzo
- III. Andantino
- IV. March

SCHUMANN

*Symphony No. 4, in D minor, *Op.* 120

- I. Ziemlich langsam; Lebhaft
- II. Romanze: Ziemlich langsam
- III. Scherzo: Lebhaft
- IV. Langsam; Lebhaft
(Played without pause)

I n t e r m i s s i o n

STRAUSS

†Parergon to the Sinfonia Domestica,
for Piano and Orchestra, *Op.* 73

LISZT

†Fantasia on Themes from Beethoven's "The
Ruins of Athens," for Piano and Orchestra

Soloist: JORGE BOLET
Mr. BOLET plays the Baldwin Piano

†First performance at the Festival concerts

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Sunday Afternoon, August 9

SYMPHONIC METAMORPHOSIS OF THEMES

BY CARL MARIA VON WEBER

By PAUL HINDEMITH

Born in Hanau, Germany, November 16, 1895; died December 28, 1963

Paul Hindemith completed his "Metamorphosis" in August, 1943. It had its first performance by the New York Philharmonic-Symphony Society on January 20, 1944, Arthur Rodzinski conducting.

The *Symphonic Metamorphosis*, which, by the nature and order of its four movements, would suggest a symphony, uses for thematic material themes from the lesser known music of Weber. The themes from the first movement, the *Andantino* and the *March Finale*, have been taken from Weber's music for piano, four hands. The thematic basis of the Scherzo is derived from Weber's Incidental Music to Schiller's play, *Turandot*.* When the *Metamorphosis* was performed in New York, the program stated: "None of these fragments, in Hindemith's opinion, represents Weber at his best. Consequently, he has made alterations to suit his requirements."

In the first movement, Allegro 2/4, the orchestra at once proposes (and repeats) the theme. It is briefly elaborated before a second and more vociferous theme is set forth (and likewise repeated). The working out is concise. The Scherzo was characterized by Olin Downes after the first performance as "*chinoiserie*." The flute first plays the rather florid theme, which, after punctuation by an exotic battery, passes to the lower strings at a livelier tempo. Presently the horns take the burden, and a rapid running figure is introduced with trilling woodwinds. There is a climax of sonority and a dying away, the percussion adding its color. In the *Andantino* (6/8) the winds carry the melody for the most part, the flute surmounting the last pages with ornamental figures. This leads directly into a brisk march movement, accentuated with snare drum and various percussive instruments.

*Schiller's play was based upon Carlo Gozzi. Weber contributed, in 1809, seven numbers, of which he had written the "*Overtura Chinesa*" in 1806. The opening subject, which Hindemith has used, was borrowed by Weber from Rousseau's *Dictionary of Music*.

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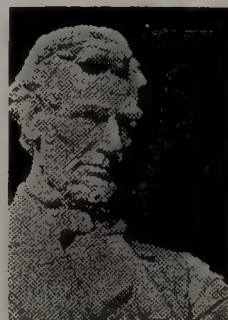
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SYMPHONY IN D MINOR, NO. 4, *Op.* 120

By ROBERT SCHUMANN

Born in Zwickau, June 8, 1810; died in Endenich, July 29, 1856

Schumann wrote this symphony in 1841, a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara Wieck were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano—it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end.

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The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.' " Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne

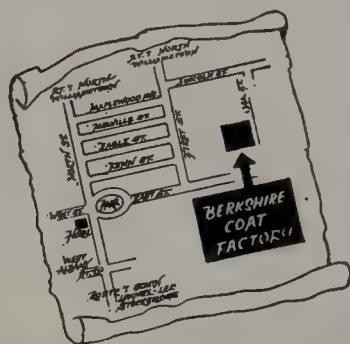
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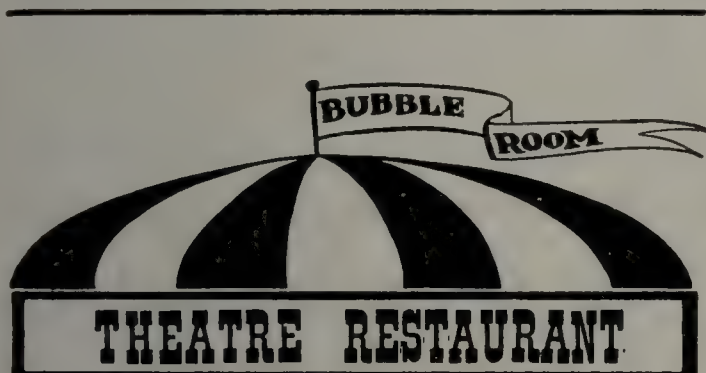


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in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.



"It's absurd . . ."

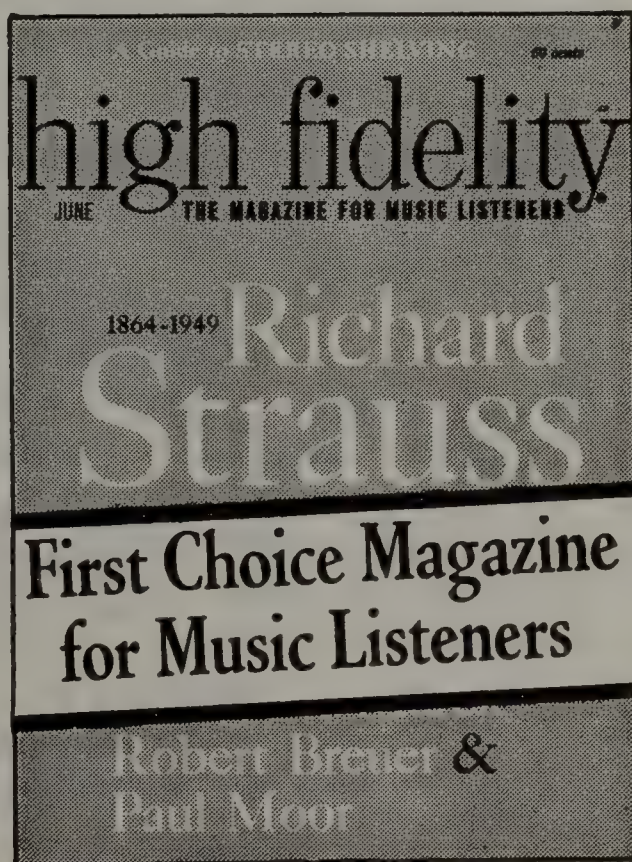
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PARERGON TO THE SINFONIA DOMESTICA, *Op.* 73
FOR PIANO AND ORCHESTRA

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch-Partenkirchen, September 8, 1949

Paul Wittgenstein (1887-1961) was a prominent Austrian pianist who lost his right arm in World War I at the Russian front. Thereupon he developed an independent left-hand technique and, lacking a repertory of music for the left hand alone, he commissioned works from three foremost composers of the day—Strauss, Ravel and Prokofiev. Prokofiev's score (his Fourth Piano Concerto) was long withheld from publication owing to a dispute about the notation; it has recently been published and recorded. Ravel's Concerto for the Piano, Left Hand, has been frequently performed by pianists using only the left hand. Strauss' *Parergon* has had infrequent performance. "Parergon" is from the Greek, meaning "By-work," which would suggest a supplementary treatment.

Strauss' return, in 1925, to his "family" score of twenty-two years previous, is a rare instance of a thematic re-working after a long lapse of time. The principal subject is the richly scored, melodic motive of the child which momentarily dominates the *Domestica*, and in 1925 would refer to Franz (if at all) as a full-grown son. It is here used in a fragmentary way, but with its characteristic intervals is unmistakable. Strauss has been accused of precautionary purposes—the publisher of the *Sinfonia Domestica* had a pro-

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Schubert: String Quintet in c, Op. 163
Brahms: String Sextet in b-flat, Op. 18

prietary claim on that music. Yet Strauss had no need to quote his theme at the full—by doing so he would be merely repeating himself in a substantially new work. The piano part is suitably ornamental and displayful. There is a cadenza of some length.

An artist overcoming such a handicap may be expected to show his paces. Mr. Wittgenstein has been quoted by Joseph Wechsberg (*Coronet*, June, 1959): "Though the right hand is usually stronger, it is easier to play with the left hand alone than with the right hand alone. The thumb of the left hand, its strongest finger, is on top. My left thumb does the work of my lost right hand. I play the melody with my thumb. And every pianist knows that leaping—the quick motion from bass to treble and back—is easier with the left hand than with the right hand . . . Naturally, I cannot play at the same time the lower *and* upper notes of a chord with one hand. I must often break them up. But the listener must not notice the break . . ." As Ravel has remarked, "The hearer must never feel that more could have been accomplished with two hands."



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FANTASY ON THEMES FROM BEETHOVEN'S
"THE RUINS OF ATHENS"
FOR PIANO WITH ORCHESTRAL ACCOMPANIMENT
By FRANZ LISZT

Born in Raiding, near Ödenburg, Hungary, October 22, 1811;
died in Bayreuth, July 31, 1886

Liszt treated the subject of Beethoven's *Ruins of Athens* for piano solo and for two pianos, as well as in this version with orchestral accompaniment, which he composed between 1848 and 1852. It was first performed by Bülow at Budapest, June 1, 1853, published by Siegel in 1865, and dedicated to Nicolas Rubinstein.

Liszt's fantasies on opera airs, called "*Grandes fantaisies*," "*Caprices*," "*Réminiscences*," etc., were numerous and in great demand. His public wanted to be dazzled by his fingers and wooed by melodies already familiar. The programs of his piano-playing days were never without these pastiches and were conspicuously lacking in such more serious matters as the piano sonatas of Beethoven. The current operas of Bellini, Donizetti, Auber, Berlioz, Gounod, Halévy, Meyerbeer were preferred for listening, and were obligingly transcribed by Liszt for piano solo. That Beethoven alone was chosen by him for orchestral treatment indicates that the *Marcia alla Turca* was extraordinarily popular.

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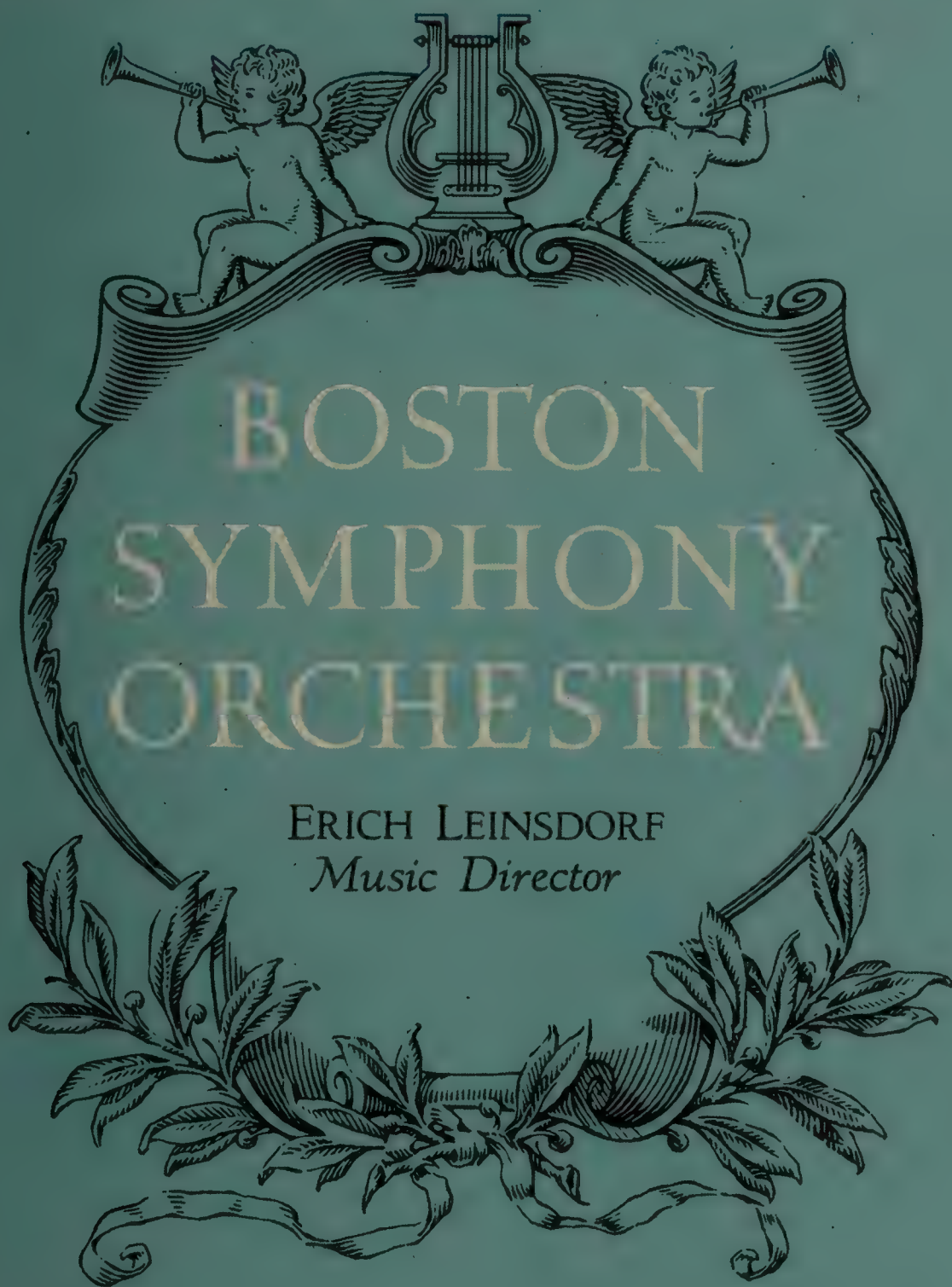


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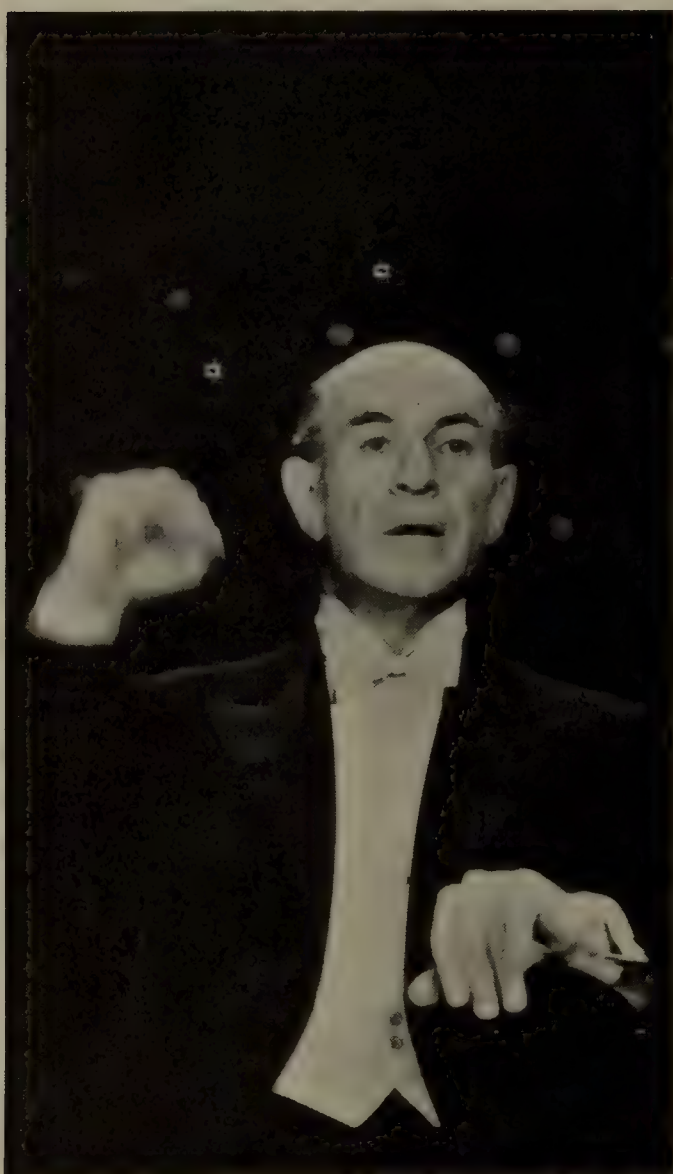
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THE GUEST CONDUCTORS

MAX RUDOLF was born in Frankfurt, June 15, 1902. His first conductorial experience came at Freiburg and Darmstadt where he became the first conductor of the opera in 1927. He later conducted in Prague and Göteborg, Sweden. He came to the United States in 1940 and became a citizen in 1946. Joining the managerial staff at the Metropolitan Opera House in 1945, he became its Artistic Administrator in 1950, conducting many performances. It was in 1958 that he was appointed the conductor of the Cincinnati Symphony Orchestra.



SEIJI OZAWA, who is twenty-eight, has conducted the New York Philharmonic Orchestra on several occasions and is now named Assistant Conductor. Mr. Ozawa is a graduate of the Toho School of Music in Tokyo. He has conducted various orchestras in Japan (including the NHK, the Radio Orchestra and the Japan Philharmonic). At the Berkshire Music Center in 1960 he was awarded the Koussevitzky Memorial Scholarship. He has conducted the French Radio Orchestra in Paris, the Toulouse Radio Orchestra, the Hague Philharmonic and various orchestras in this country and Canada—at Minneapolis, Detroit, Hollywood, Montreal, Toronto. He is now the Music Director of the Ravinia Festival of Chicago.

Mr. Ozawa is conducting the concert and in part the program which the late Pierre Monteux had intended to conduct.



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LORIN HOLLANDER appeared as a prodigy of ten with the orchestra of Denver, his native city. He studied with Lee Pattison in Los Angeles and later with Rosina Lhevinne at the Juilliard School of Music. He has won several notable awards here and abroad. He has appeared with this Orchestra in Boston and at the Festival, where last season he was heard in Prokofiev's Fifth Piano Concerto on August 16.

(Continued on page 23)

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B O S T O N S Y M P H O N Y O R C H E S T R A

Friday Evening, August 14, at 8:00

MAX RUDOLF, *Conductor*

SMETANA

† "From Bohemia's Forests and Meadows,"
Symphonic Poem

BEETHOVEN

Symphony No. 2, in D major, *Op.* 36

- I. Adagio molto; Allegro con brio
- II. Larghetto
- III. Scherzo: Allegro
- IV. Allegro molto

I n t e r m i s s i o n

STRAUSS

† "Macbeth," Tone Poem (After
Shakespeare's Drama), *Op.* 23

STRAVINSKY

Suite from the Ballet, "L'Oiseau de feu"

Introduction: Kastecheï's Enchanted Garden and Dance of the Fire Bird
Dance of the Princesses
Infernal Dance of All the Subjects of Kastcheï
Berceuse
Finale

† First performance at the Festival concerts

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Program Notes

Friday Evening, August 14

"FROM BOHEMIA'S FORESTS AND MEADOWS,"
SYMPHONIC POEM

By BEDRICH (FRIEDRICH) SMETANA

Born in Leitomischl, Bohemia, March 2, 1824; died in Prague, May 12, 1884

The Symphonic Poem "*Z. Ceskych Lubu a Hájuv*" is the fourth in a cycle of six, "*Má Vlast*" ("My Country") of which the second "*The River Moldau*" ("Vltava") is most familiar in the western world. The Cycle was composed between 1874 and 1879, and is dedicated to Prague.

Smetana expressed his intention in this symphonic poem of portraying the Bohemian people at work and at play, "what the Germans call '*Volksweisen*' or '*Tanzweisen*.'" When the score of "Bohemia's Forests and Meadows" at length appeared, it bore this legend (the translation, by W. F. Apthorp, seems to preserve the romantic Czech style):

"On a fine summer day we stand in Bohemia's blessed fields, whose lovely scent of flowers and cool breezes fill us with inspiration. From the

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general plenitude of enjoyment and gladness resounds the natural, blissful tone of country contentment. In this Hymn of Nature sound from afar ecstatic horn-tones. A strong gust of wind interrupts this solemn stillness, and brings to our ear the festal tones of country merry-making; they draw ever nearer, and we find ourselves in the midst of a brilliant feast of the country-folk, who divert themselves with music and dancing and are glad to live. Their gladness and enjoyment of life spread themselves in the shape of the eternally fresh National Song, even over the farthest meadows of Bohemia."

"Both in his life and his music he was a hero, yes, even a martyr," wrote Paul Stefan in his book *"Die verkaufte Braut."* "For although jealousy and a lack of understanding were his only direct tormentors, indirectly he was oppressed by the abject poverty of his people, caught in the throes of a desperate economic, political and cultural struggle. His was not the good fortune of a Dvořák, who was freed so early from the stifling atmosphere of his native land by the sympathetic interest of foreign lands on which fortune had smiled more propitiously. Nevertheless, this noble artist, a fragile vessel, seemed destined to pour forth upon his own people and subsequently upon the entire

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world a rich stream of the purest, freshest and raciest music. His music sings to us today of the Bohemia of old—its woods and cultivated plains, its villages, its romantic hills and old legends, its great past and even its future. It is all one great pageant of song and dance—dancing to native rhythms of astounding variety, singing to melodies of a unique beauty, such as his homeland had never achieved before. And yet they are melodies which seem to have sprung from the spirit and the sphere of a Mozart, that is to say, they contain lingering echoes of that Mozart delirium which had gripped Bohemia at the time of Smetana's birth; and they were worthy of renewing the spell of a Mozart."

SYMPHONY NO. 2, IN D MAJOR, *Op.* 36

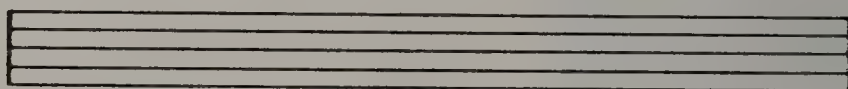
By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der-Wien* in Vienna.

The Second Symphony is considerably more suave, more freely discursive than the First. The success of the First had given Beethoven assurance, but, more important, the experience of the First had given him resource. The orchestral colors are more delicately varied, making the music clear and

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luminous from beginning to end, giving the first movement its effect of brilliant sunshine, the Larghetto its special subdued glow, emphasizing the flashing changes of the scherzo and the dynamic contrasts of the finale. The symphony can be called the consummation of the classical concept where smoothly rounded forms are clothed in transparent, sensuous beauty of tone. This was the kind of music which Beethoven had long been writing in his sonatas, and which he had lately transferred, with superb mastery, to stringed instruments in his first set of quartets. Opus 18, like his pieces for wind groups, was as a preparation for the Symphony in D major, which became the most striking, tonally opulent achievement of what was still the "pupil of Haydn." This manner of music could go no further—no further at least in the restless and questing hands of Beethoven. Indeed, beneath its constructive conformity, its directly appealing melody and its engaging cheerfulness, the Symphony was full of daring episodes threatening to disrupt the amiable course of orchestral custom. It seems incredible that this music, so gay and innocuous to us, could have puzzled and annoyed its first critics. But their words were unequivocal, one finding the Finale an unspeakable monstrosity. This was the movement which shocked people most, although, strangely enough, the Larghetto was not always favored. Berlioz has told us that at a *Concert Spirituel* in Paris in 1821 the Allegretto from the Seventh was substituted for this movement—with the result that only the Allegretto was



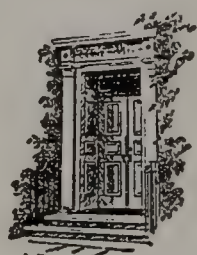
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applauded. The first movement always commanded respect and admiration; in fact, one critic referred to it as "colossal" and "grand," adjectives made strange to us by what has followed. Probably the sinewy first theme, suddenly following the long and meandering introduction, elastic and vital in its manipulations, was found startling, and the second theme, which Rolland has called a revolutionary summons to arms, surely stirred the blood of Vienna in 1803. There were also the rushing intermediate passages and the thundering chords in the coda. Certainly Beethoven had never used his ingenuity to greater effect. But it is the melodic abundance of the Larghetto in A major which first comes to mind when the Symphony is mentioned. This movement reaches lengths not by any involved ornamental development, but by the treatment of its full-length phrases and episodes in sonata form. Never had a movement generated such an unending flow of fresh, melodic thoughts. Even the bridge passages contribute to make the songfulness unbroken. As Beethoven for the first time turned the orchestral forces on the swift course of one of his characteristic scherzos, with its humorous accents, the effect was more startling than it had been in chamber combinations. The trio in particular plunges the hearer unceremoniously into F-sharp, whereupon, as suddenly returning to D, it beguiles him with a bucolic tune. In the finale, Beethoven's high spirits moved him to greater boldness. Sudden bursts of chords, capricious modulations, these were regarded as exhibitions of poor taste. The explosive opening, coming instead of the expected purling rondo tune, must have had the effect of a sudden loud and rude remark at a polite gathering. Success, they would have said, had gone to the young man's head.



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"MACBETH," TONE POEM FOR ORCHESTRA
(AFTER SHAKESPEARE'S DRAMA), *Op.* 23

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch-Partenkirchen, September 8, 1949

Strauss composed *Macbeth* in 1886. He had written a Symphony in F minor in 1882-84, and *Aus Italien* in 1886 when he called that work a "Symphonic Fantasy," thereby showing a half-desertion of the symphonic tradition. In the same year he let the method of free fantasy take over and composed his first "Tone Poem" ("*Tondichtung*") so specifically titled. This was *Macbeth*. He revised this score in 1890 and conducted its first performance at Weimar in that year. Thus *Macbeth* appeared a season later than *Don Juan*, but actually preceded it as a score. With *Don Juan*, the young Strauss had outgrown (or abandoned) the symphonic tradition altogether. In *Macbeth* there is the barest semblance of sonata form—the opening theme which the composer labelled "Macbeth," the contrasting and melodic second theme for flutes and clarinets, over which he inserted a passage spoken by Lady Macbeth (Act I, Scene 5):

"Hie thee hither,
That I may pour my spirits in thine ear,
And chastise with the valor of my tongue
All that impedes thee from the golden round
Which Fate and metaphysical aid doth seem
To have thee crown'd withal."

There is another melodic theme, a kind of development section where the themes are changed in character and color rather than symphonically treated, a return to the first tempo and a quiet ending. There have been attempts to tie the events of the tragedy into the score. The critic Arthur Seidl has assured us that Strauss "strives to depict in tones the demonic horror of this terrible character; no color is too crude for his purpose—no manner of



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expression too harsh." This writer found it "a strong, ruthless, incisive piece of poetry in tones." With the passage of time some of this "harsh" manner of expression seems to have disappeared. Others have gone further and still less convincingly in their descriptive lucubrations, their attempts to link Strauss with Shakespeare.

The score is dedicated to "my highly honored and dear friend, Alexander Ritter." When Strauss wrote this inscription he was twenty-two, thirty years younger than Ritter, and strongly under his influence. Ritter was an authoritative advocate of "*Musik als Ausdruck*." He was closely allied to Liszt and his circle; he was married to Wagner's niece Franziska. Strauss once said of him: "He was exceptionally well-read in all the philosophies, ancient and modern, and a man of the highest culture. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My Symphonic Fantasia '*Aus Italien*,' is the connecting link between the old and the new methods. . . . Before I knew Ritter I had been brought up in a severely classical school. I had been nourished exclusively on Haydn, Mozart and Beethoven; and then I became acquainted with Mendelssohn, Chopin, Schumann and Brahms. It was only through Ritter that I came to understand Liszt and Wagner."

Hans von Bülow was devoted to the young Strauss and was confident that great achievement was in store for him even before he had proved his genius. He was pleased at the success of *Macbeth* in Weimar and Berlin in 1890, but the disciple of Brahms could not long continue to be in full accord with the composer's ever-deepening plunges into the morasses of descriptive color.

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SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score is dated May 18, 1910. It bears a dedication to Andrey Rimsky-Korsakoff (the son of the composer). The scenario was the work of Fokine. The first performance of *L'Oiseau de Feu*, a "Conte dansé" in two scenes, was at the Paris Opéra on June 25, 1910.

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.



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ERICH LEINSDORF, *Conductor*

WAGNER Prelude to "Tristan and Isolde"

SYDEMAN †Study for Orchestra No. 2

STRAUSS †Burleske in D minor for Piano and Orchestra
Soloist: LORIN HOLLANDER

I n t e r m i s s i o n

MENDELSSOHN *Overture (*Op.* 21), and Incidental Music
to "A Midsummer Night's Dream," *Op.* 61

Overture	Nocturne
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Fairy March	A Dance of Rustics (Bergomask)
Song with Chorus	Wedding March
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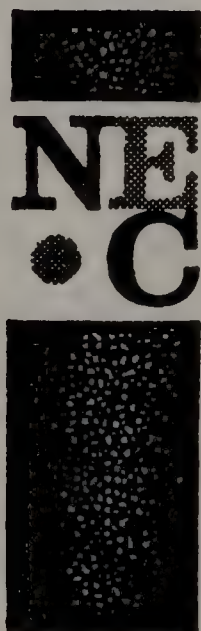
PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner wrote the poem of *Tristan und Isolde* in Zürich in the summer of 1857. He began to compose the music just before the end of the year, completed the second act in Venice in March 1859, and the third act in Lucerne in August. The first performance was at the *Hoftheater* in Munich, June 10, 1865.

Wagner's subjects usually lay long in his mind before he was ready to work out his text. And he usually visualized the opera in hand as a simpler and more expeditious task than it turned out to be. He first thought of *Siegfried* as "light-hearted" and popular, as suitable for the small theater in Weimar, for which its successor, *Die Götterdämmerung*, was plainly impossible. But *Siegfried* as it developed grew into a very considerable part of a very formidable scheme, quite beyond the scope of any theater then existing. When *Siegfried* was something more than half completed, its creator turned to *Tristan und Isolde* for a piece marketable, assimilable, and performable. It is true that *Tristan* was composed in less than two years. But the fateful tale of the lovers carried their creator far beyond his expressed musical intentions. *Tristan und Isolde* waited six years for performance. During two of them Wagner was still an exile and barred from the personal supervision which would have been indispensable for any production. After a partial pardon he negotiated with Carlsbad, without result, and made protracted and intensive efforts to prepare a production at the Vienna Opera, which collapsed for want of a tenor who could meet the exactions of the third act. When Wagner heard Ludwig Schnorr von Carolsfeld that problem was solved (for the time being) and the opera was accordingly produced in Munich six years after its completion.



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By WILLIAM SYDEMAN

Born in New York City, May 8, 1928

William Sydeman's second "Study for Orchestra" was composed in the years 1959 to 1963. It is a one-movement work in four sections plus introduction and coda. The first and third sections are slow and lyric while the second and fourth are agitated and dramatic. The thematic material of the work is continually evolving from section to section, as if one were looking at the same subject from numerous different perspectives and in ever-changing contexts. Thus the introduction, beginning with solo flute answered by unison celli and developing into a short but passionate climax, functions to expose much of the material which will be later developed at length in the Allegro sections. The first lyric statement is made by a lightly accompanied solo violin, which leads directly into the first Allegro. This seemingly has trouble getting started, as it is interrupted twice before it finally gathers momentum—the first time by the solo flute and the second by a "recitative-like" figure in the strings. However, once finally activated it pursues a vigorous and dramatic motion while developing all the ideas thus far presented.

This section closes with a reiteration and expansion of the previously mentioned "recitative-like" material and dissolves into the third section. Once again the lyricism of the solo violin and strings predominates.

The second Allegro proceeds precipitously with trombones intoning a developed version of the second (cello) phrase from the introduction while woodwinds, brass, and strings build ideas incorporating all the thematic ideas

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previously presented. This is the climactic and most dramatic section of the work. It slowly subsides, leaving only a calm motion in the strong orchestra which further dissolves to a string quintet. After a brief pause the Coda follows. It comprises a continuous ostinato in the strings over which are superimposed fragments and reminiscences of much that was heard before. The piece ends with a burst of percussion followed by a simple ascending line in the flutes.

William Sydeman was educated at the Mannes College of Music in Manhattan and at Duke University. He studied privately with Roger Sessions, and is now teacher of composition at the Mannes College. He studied composition at the Berkshire Music Center in 1955 and 1956.

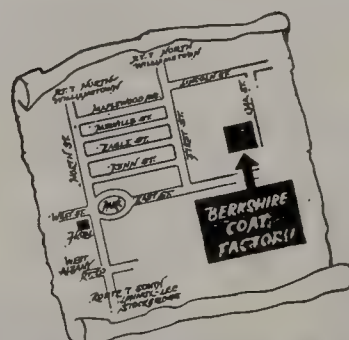
Mr. Sydeman has composed a considerable amount of music for chamber combinations, many of which have been performed and published. His quartet for piano and winds was performed at the Festival of Contemporary American Music here on August 9. His "The Lament of Elektra," a 1963 Wechsler commission, had its first performance at the Festival on August 10.



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BURLESKE IN D MINOR FOR PIANO AND ORCHESTRA

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch-Partenkirchen, September 8, 1949

Strauss's only venture in the direction of a piano concerto developed indirectly from his early friendship with Hans von Bülow. Bülow was then in the autumn of his career, active and successful as pianist and conductor, eager to encourage young talent, and Strauss in particular. In 1885 he was Kapellmeister at the Principality of Meiningen. He recommended Strauss, then twenty-one, to take his place as Assistant. He had great faith in the promise of his friend as a composer and urged the post, knowing that the opportunity to conduct would bring him valuable experience. Strauss learned much—he was to become a superlative conductor. He was also an excellent pianist, and it became one of his duties at Meiningen to play the solo part in Mozart's C minor Concerto, writing his own cadenzas. A busy composer at this time, producing scores in the classical, symphonic, and chamber tradition, he tried his hand at a piano concerto movement which he first called a "Scherzo." He had Bülow in mind, but Bülow shied away from it. The piece showed the influence of Brahms and Bülow was a dedicated Brahmsian, but it was also free and experimental in spots, for Strauss was undergoing a change in the direction of bold, un-Brahmsian color.

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Bülow was hopeful for a successor to Brahms. He was probably hurt by certain provocative traits in Strauss which were already showing. He called the new work "unplayable," which may have been a kind way of saying that it simply rubbed him the wrong way. Privately in a letter to Brahms he admitted that the score was "marvelously ingenious," but added that it was "horrible." Strauss, who respected the judgment of the master, was ready to lay it aside and move on to other ways. It was five years later, in 1890, that his then new friend, Eugen d'Albert, became interested in the *Burleske*, as it was finally named, performed it with success and received the dedication. By that time Strauss had quite outgrown the stage of concertos and such symphonic matters. His new Tone Poem "*Tod und Verklärung*" had its first performance on the same program with the *Burleske* under the composer's direction at Eisenach on June 21, 1890.

The score is romantic in the line of Schumann and Brahms, with an admixture of impish fantasy by the composer who would crystallize his scherzo style nine years later in the roguish *Till. Burleske* is in a long single movement in 3/4 time which enables Strauss to alternate bravura with the sinuous measures of a waltz. The score opens with a four-bar theme for timpani solo, which is to provide matter for fragmented development by both orchestra and soloist. The piano shares these rhythmic fragments with the timpani, and before the close even disputes them. The pianist has two brief and one long cadenza. The whole is in sonata form, with a reprise and coda.

OVERTURE (*Op.* 21) AND INCIDENTAL MUSIC
TO "A MIDSUMMER NIGHT'S DREAM," *Op.* 61

By FELIX MENDELSSOHN

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Mendelssohn composed his Overture to Shakespeare's play in 1826. The Incidental Music, consisting of thirteen numbers, was composed in 1843, and first performed at a production of the play in the Palace at Potsdam in that year.

Mr. Leinsdorf, in editing the score for concert performance, has selected passages from the play to be spoken.

This music, which was performed at the Festival concert of August 10 last summer, is repeated this year in observance of the Shakespeare anniversary.

It was not until 1843, in the height of Mendelssohn's fame, that he added to the Overture the incidental numbers intended for Shakespearean performances at the Royal Theatre in Berlin. There is no more extraordinary

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instance of Mendelssohn's precocious artistry than the perfect fusion of his boyhood overture and its fuller treatment seventeen years later.

The Overture sets the mood for the whole play, not for the first act, which is entirely concerned with expository matter in Athens—the dilemma of the mismatched lovers and the plans of Bottom the Weaver and his fellow rustics to perform a play at the nuptials of Duke Theseus and Hippolyta, Queen of the Amazons. It is in the second act, in "A Wood near Athens" that we enter Shakespeare's land of fairies and dreams, whereby music is called for.

The Scherzo precedes the rising curtain of Act II, where Puck and a Fairy are disclosed. The entrance of Oberon from one side and Titania from the other, he "with his train," she "with hers," is accompanied by a "Fairy march." There is the altercation of Oberon and Titania over the "changeling boy" from India, whom each wants to keep, Oberon's instructions to Puck to obtain the magic white flower "purple with love's wound," and Puck's prompt return with it.

At the opening of Scene 2, Titania bids her attendants to lull her to sleep. Two fairies sing the lullaby. They are joined by the chorus in pianissimo measures as Titania falls asleep.

Oberon "squeezes the flower on Titania's eyelids" with the injunction that she shall fall in love with the first creature she beholds on waking,

"Be it ounce, or cat or bear,
Pard or boar with bristled hair—"

An intermezzo follows the end of Act II, where, Puck having by mistake caused Lysander to fall in love with Helena, the wrong lady, Hermia, his betrothed, finds herself lost in the wood and is terrified. The music, allegro appassionato, without voices, leads into a new section introducing Act III, where Quince, Snug, Bottom, Flute, Snout and Starveling assemble to rehearse their play. Puck discovers the "hempen homespuns" and, invisible, listens as

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ALFRED ZIGHERA, *Cello*

Schubert: String Quintet in c, Op. 163

Brahms: String Sextet in b-flat, Op. 18

SATURDAY, AUGUST 22

Assisting Artists

HELEN BOATWRIGHT, *Soprano*

ALBERT SPRAGUE COOLIDGE, *Viola*

Mozart: Quartet in c, K. 465

Donovan: Songs for Soprano and String Quartet

Brahms: String Quintet in g, Op. 111

they try their parts. Bottom is transformed by Puck and appears with an ass's head. Titania wakes and duly falls in love with him.

The Nocturne brings the final curtain on Act III. Hermia, bewildered by the perplexing events which have estranged her lover, aroused the jealousy of her companion, Helena, and set Lysander and Demetrius against each other in anger, has become exhausted and fallen asleep. To the strains of this Nocturne, Puck, who as *Deus ex Machina* has restored Bottom to his right shape, squeezes the juice on Lysander's eyes as he sleeps, in order that

"Jack shall have Jill;
Nought shall go ill;
The man shall have his mare again, and all shall be well."

The victims of the magic spells, having been released as if awaking from a dream, the scene is set for Act V—the Palace of Theseus on the nuptial night of the Duke and his Queen, Lysander and Hermia, Demetrius and Helena. The celebration is to include a performance of "Pyramus and Thisbe" by Bottom and his companions, a tragedy acted with unintentional comedy. The play having ended, the cast attempts to dispel the gloom of their story by performing a Bergomask to restore good cheer. The Wedding March, which in the score opens the act, is repeated as the company retires.

Oberon and Titania with their fairy train enter the empty hall to give the blessing of felicity and fertility upon the three brides and bridegrooms.

(Continued from page 4)

PATRICIA PEARDON is a visitor from Stratford, Connecticut, by permission of the American Shakespeare Festival where she has been appearing in leading parts. Her list of stage successes is long and dates from the time when she was starred in *Junior Miss* at an age appropriate to the role. She was the speaker in the performance of Mendelssohn's Incidental Music at the Berkshire Festival last season (August 10).



HELEN BOATWRIGHT is a native of Wisconsin and a graduate of Oberlin.

Although she has a special reputation in music of the Baroque period and in contemporary music, her repertory, as at these Festival concerts, includes the disparate styles of Mozart, Haydn and Strauss, as well as Mendelssohn.



JUNE GENOVESE is from Atlanta, Georgia. She has been soloist at the Marlboro Music Festival for five seasons and has sung widely in opera. She sang in the performance of Mendelssohn's "Midsummer Night's Dream" music at the Berkshire Festival last season.

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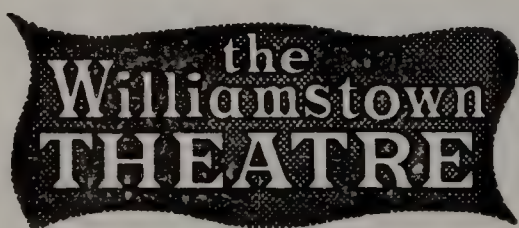
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- I. Angelic Concert
- II. Entombment
- III. Temptation of St. Anthony

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SYMPHONY IN C MAJOR

By GEORGES BIZET

Born in Paris, October 25, 1838; died in Bougival, June 3, 1875

For almost eighty years a manuscript of a boyhood symphony by Georges Bizet reposed in the archives of the Paris Conservatoire. This symphony had not been mentioned in any published letter and it was unknown to the biographers. The manuscript shows that Bizet began it on October 29, 1855, and completed it in November. At that time he was seventeen, but already an adept musician for he had entered the *Conservatoire* at the age of nine, studied composition with Halévy under the administrative eye of Auber who was then Director, and gathered a considerable bouquet of "First Prizes."

The Paris of his period saw the twilight of the vogue of Meyerbeer and Auber, while the ascendent composers, Gounod, Thomas, Delibes, and Offenbach gave little or no thought to such a thing as a symphony, but found a very comfortable living in operas of frail substance, with a neat sparkle and a generous overlay of pretty sentiment. Why Bizet did not prosper as these did, reaching fame with *Carmen* only just before his death, is another story. There was little demand for a symphony and Bizet apparently did not feel any need to do anything about his boyhood score, if he remembered it at all.

The French critic, Paul Bertrand, wrote in *Le Menestrel* of November, 1938, that the discoverer of the manuscript was Jean Chantavoine, then General Secretary of the *Conservatoire*, but a note in the published score credits D. C. Parker of Glasgow with having called the manuscript to the attention of Felix Weingartner who introduced it at Basel and carried it elsewhere. It is thus rather to Mr. Parker than to M. Chantavoine that the musical world owes its acquaintance with what soon came to be considered a particularly fortunate exhumation. The symphony went the rounds of orchestras in Europe and this country.

Various critics have found the influence of Haydn and the early Beethoven in this music. There is also discernible the transparent style of Mendels-

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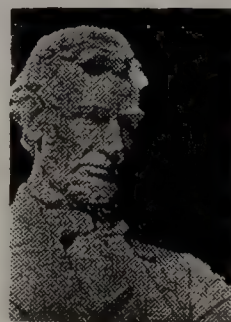
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sohn and the spirit of the symphonic Schubert. There are crescendos à la Rossini.

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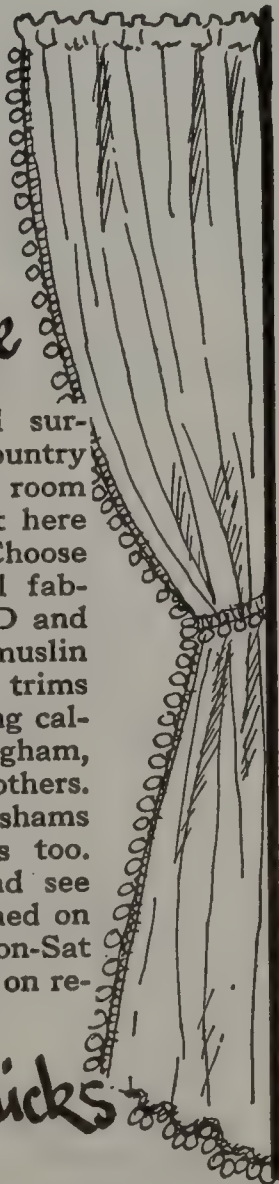
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SYMPHONY, "MATHIS DER MALER"
("MATTHIAS THE PAINTER")

By PAUL HINDEMITH

Born in Hanau, Germany, November 16, 1895; died December 28, 1963

Hindemith's "Symphony," three orchestral excerpts from his then unperformed opera *Mathis der Maler* was first played by the Philharmonic Orchestra of Berlin under Wilhelm Furtwängler, March 12, 1934.

Before Hindemith's *Mathis der Maler* was made known as a stage piece, those who examined and described the "Symphony" which the composer drew from it were content to compare the three movements with three famous paintings of the Isenheim Altar piece to be seen in the Museum at Colmar, Alsace, the eloquent handiwork of Matthias Grünewald, the sixteenth-century German painter who is the central figure of the opera. Indeed, the composer identifies the three movements specifically enough with the three fine panel groups of Grünewald. The identification still holds when the opera is considered, for although the orchestral excerpts figure importantly in the opera, and are lifted bodily from it, the Isenheim Altar pieces too, with their devotional spirit, pervade the opera and there take on a special symbolism connected with the dramatic action. For example, the third movement, "The Temptation of Saint Anthony," becomes, in the sixth scene, the temptation of the painter himself, drawn into the bitter birth struggles of the Reformation, distracted for the moment from his entire devotion to his art.

"The Angelic Concert" is the overture to the opera. Its principal melody, "*Es sangen drei Engel*," appears frequently in the opera itself, and is sometimes varied. "The Temptation of Saint Anthony," to be found in the sixth scene, is there given an added effect by choral treatment.* "The Entombment" becomes the intermezzo in the final scene, and also accompanies the final withdrawal of the central figure from the world of strife.

* The omission of the chorus in "The Temptation of Saint Anthony," does not alter the instrumental score, in which the parts are doubled. The concert excerpt is not taken "intact" from the opera, but has some excisions and additions.

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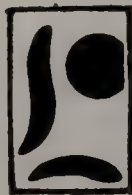
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"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces)

By MODEST PETROVITCH MOUSSORGSKY

Born in Karevo, district of Toropeta, in the government of Pskov, March 21, 1839;
died in St. Petersburg, March 28, 1881

Arranged for Orchestra by MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June, 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Serge Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924.

Moussorgsky composed his suite of piano pieces on the impulse of his friendship for the architect Victor Hartmann, after the posthumous exhibit of the artist's work which immediately followed his death. It is characteristic of this composer, here as in his songs or operas, that his music, born of an extra-musical subject, yet always transcends the literal. Nothing could seem more representational than a picture subject, as here, yet each picture loses all but its title as Moussorgsky's lively tonal fantasy finds its own tonal image. If Moussorgsky had been as much at home with an orchestra as with his piano,



"It's absurd . . ."

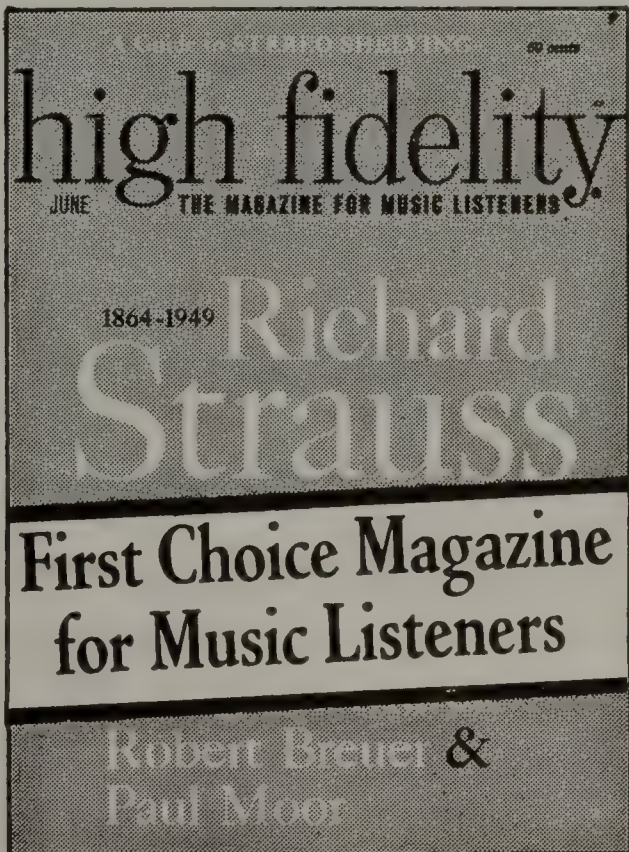
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he might well have carried these images to the orchestral palette they seem to cry for. No less than six musicians have done just this.*

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, in the early numbers, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Mousorgsky said that his "own physiognomy peeps out through all the intermez-zos," an absorbed and receptive face "*nel modo russo*." The theme, in a characteristically Russian 11/4 rhythm suggests, it must be said, a rather heavy tread.†

GNOMUS. There seems reason to dispute Riesmann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive."

IL VECCHIO CASTELLO. No such item occurs in the catalogue, but the Italian title suggests a group of architectural water colors which Hartmann made in Italy. "A mediæval castle," says Stassov, "before which stands a singing troubadour."

TUILERIES. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children.

BYDLO. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk song in the Aeolian mode, evidently sung by the driver."

* Tousmalov, Sir Henry Wood, Leonidas Leonardi, Maurice Ravel, Lucien Cailliet, Leopold Stokowski. Ravel's transcription, which was for a time available only to Koussevitzky and thus necessitated the last two, is the survivor *par excellence*.

† One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

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BALLET OF CHICKS IN THEIR SHELLS. Hartmann made sketches for the costumes and settings of the ballet "Trilbi," which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits of armor. Instead of a head-dress, canary heads, put on like helmets, down to the neck."

SAMUEL GOLDENBURG AND SCHMUYLE. This depiction, like "Bydlo," is identified with sketches made at Sandomierz, a small town in Poland not far from Warsaw. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district. According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Riesmann calls this number "one of the most amusing caricatures in all music—the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you—you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

LIMOGES. The Market-place. Market women dispute furiously.

CATACOMBS. According to the catalogue: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp."



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In the original manuscript, Moussorgsky had written above the Andante in D minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently from within."

THE HUT ON FOWLS' LEGS. The drawing is listed as "Baba Yaga's hut on fowls' legs. Clock, Russian style of the 14th century. Bronze and enamel." The design, of Oriental elaboration, shows the clock in the shape of a hut surmounted by two heads of cocks and standing on the legendary chickens' feet, done in metal. The subject suggested to the composer the witch Baba Yaga, who emerged from her hut to take flight in her mortar in pursuit of her victims. To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

THE GREAT GATE AT KIEV. The sketch was said to be a great favorite of Moussorgsky. Stassov wrote of the gates as extraordinarily original: "Their style is that of the old heroic Russia. Columns, which support the trim arch crowned by a huge, carved headpiece, seem sunk into the earth as though weighted down by old age, and as though God knows how many centuries ago they had been built. Above, instead of a cupola, is a Slavic war helmet with pointed peak. The walls are decorated with a pattern of colored brick! How original is this!" It need not be added that Moussorgsky's majestic finale leaves behind all memory of this piece of architectural gingerbread.

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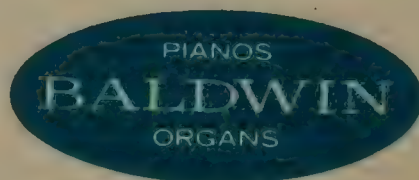
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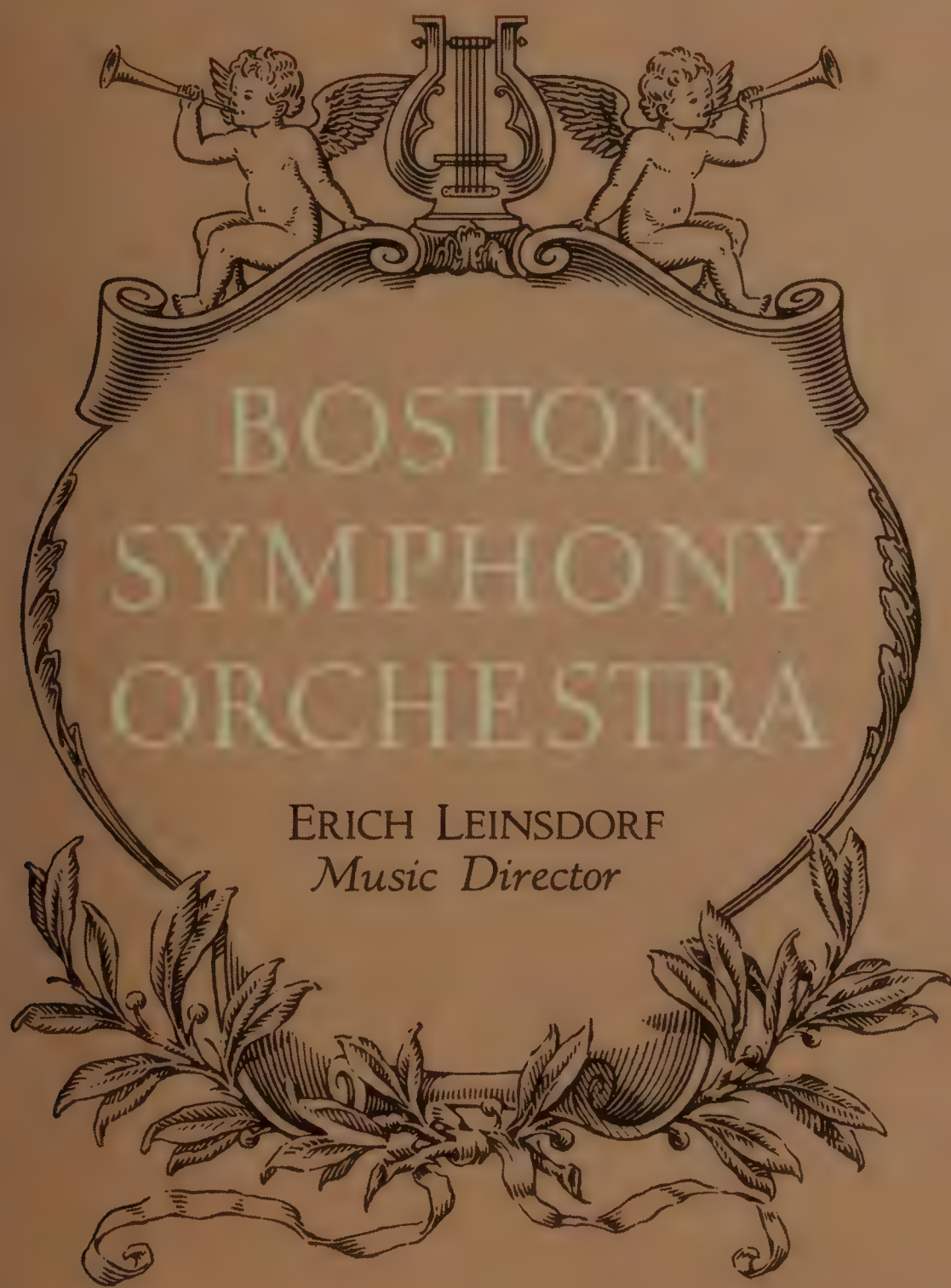


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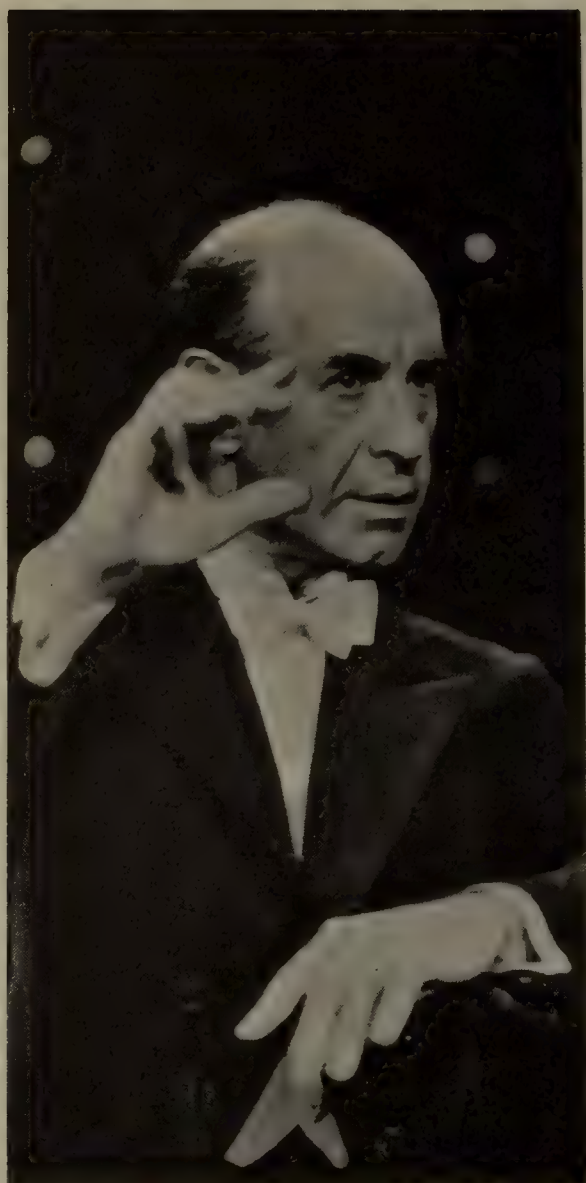
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Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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RICHARD STRAUSS

Mr. Leinsdorf will conclude the Festival season with one of the six tone poems by Richard Strauss which have been included in the course of the concerts in celebration of the centenary of the composer's birth. Seven works from Strauss's music for the stage, for voice and for piano and orchestra will have also been performed.



FAREWELLS

Six distinguished musicians are playing this summer for the last time as members of the Boston Symphony Orchestra. Joseph de Pasquale, the first viola, Samuel Mayes, the first cello and Winifred Winograd, of the cello section, who is in private life Mrs. Mayes, are leaving the Orchestra and will join the Philadelphia Orchestra. Three are retiring: Louis Speyer who has been invaluable as English horn soloist for many years, having joined the Orchestra in 1918 and who will continue next summer his work with the Berkshire Music Center at Tanglewood; Vladimir Resnikoff, of the first violin section, who has been a member since 1933; and Jean de Vergie, oboist, who is retiring after having been with the Orchestra since 1925.



LEOPOLD STOKOWSKI, who is conducting for the first time at Tanglewood, and who conducted this Orchestra for the first time in the season past, was born in London on April 18, 1882. After studying in Europe he came to this country in 1905 at first as organist. In 1909 he became the conductor of the Cincinnati Orchestra, resigning in 1912 to become the conductor of the Philadelphia Orchestra. He made his first worldwide fame as he built this organization to eminence. Since 1941 he has conducted his own "All-American Youth Orchestra," the NBC Orchestra in association with Toscanini, the Hollywood Bowl Orchestra, and the New York Philharmonic in association with Mitropoulos. He has conducted the Houston Symphony and the Contemporary Music Society in New York. In 1962 he created the American Symphony Orchestra, which he still conducts.

(Continued on page 13)

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Friday Evening, August 21, at 8:00

LEOPOLD STOKOWSKI, *Conductor*

MOZART Sinfonia Concertante, in E-flat, K. 297b

- I. Allegro
- II. Adagio
- III. Andantino con variazioni

Oboe: RALPH GOMBERG

Bassoon: SHERMAN WALT

Clarinet: GINO CIOFFI

Horn: JAMES STAGLIANO

STRAUSS "Tod und Verklärung," Tone Poem, *Op. 24*

Intermission

HOVHANESS †Prelude and Quadruple Fugue
for Orchestra, *Op. 128*

ROREM †Eagles (After Walt Whitman)

STRAVINSKY Suite from the Ballet "Petrouchka"

Russian Dance—Chez Petrouchka—Grand Carnival—Nurses' Dance—The
Bear and the Peasant Playing a Hand Organ—The Merchant and the
Gypsies—The Dance of the Coachman and Grooms—The Masqueraders

Piano Solo: BERNARD ZIGHERA

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Program Notes

Friday Evening, August 21

SINFONIA CONCERTANTE IN E-FLAT, FOR OBOE, CLARINET, HORN
AND BASSOON, WITH ORCHESTRA, K. 297b (Appendix, No. 9)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Composed in Paris between April 5 and 20, 1778, the score of this work disappeared without performance. A copy was found in the State Library in Berlin and was published in the collected edition of Mozart's work in 1886.

This music is the very definition of the title (which is more accurate than "*Konzertantes Quartett*" as it was first published). Like the *Konzertante Sinfonie* for Violin and Viola (K. 364), it is symphonic in its expanse, in the character of the development. At the same time it resembles a concerto grosso by the setting of the solo quartet, which is a sort of concertino against the orchestral tutti. The quartet is a unified group rather than a succession of soloists—a *Harmonie-musik*, where the individual voices are alternated,

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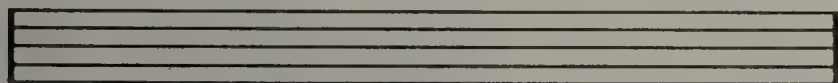
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blended, interlaced, backed by the accompanying orchestra or relieved by the predominant string tone of the tutti. Only in the adagio, where the melodic line is lengthened in time, does each soloist have his extended phrase while accompanied by his fellows.

The first movement, which is the longest, is thematically rich and tends to prolong the development by the varied possibilities of color combination and alternation which the composer has given himself. The long "cadenza" before the close is not used for virtuoso display but is a sort of coda where the group as a group demands the sole attention. The slow movement is signified by Einstein as in reality an andante rather than an adagio. The solo players carry the melody in turn, the bassoon providing in one place a sort of dulcet "Alberti bass" to the higher instruments.

The variation finale naturally permits solo virtuosity to come to the fore, but always in a musically integrated way. The ten variations give special solo opportunities to the oboe or clarinet or the two together. The second variation gives the bassoon special opportunities and the eighth provides a duet by a melodic bassoon and an ornamental oboe in arpeggios. The horn has no extensive solos, but its function is by no means subordinated. Each variation is rounded off by a recurring refrain from the tutti. At last there is an adagio passage and an allegro coda in a tripping 6/8.

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"TOD UND VERKLÄRUNG" ("DEATH AND
TRANSFIGURATION"), TONE POEM, *Op.* 24

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Tod und Verklärung was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his "*Burleske*" was also first heard.

When *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "program music." The verses, it was found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analysts forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of "*Musik als Ausdruck*." Assuming that the older man could hardly have done more than



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help the younger one to find himself, the fact remains that Strauss, embarking upon program music, with the *Aus Italien* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth*, *Don Juan*, and *Tod und Verklärung*, all within the space of four years.*



The work divides naturally into four parts:

1. In a dark room, silent except for the ticking of the clock, is a dying man. He has fallen asleep and is dreaming of childhood.
2. The struggle between life and death begins anew.
3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, "*Welterlösung, Weltverklärung*": "World-redemption, world-transfiguration."

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien*, is the connecting link between the old and the new methods."

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PRELUDE AND QUADRUPLE FUGUE
FOR ORCHESTRA, *Op.* 128

By ALAN HOVHANESS

Born in Somerville, Massachusetts, March 8, 1911

This piece was composed for the twenty-fifth anniversary of the Festival of American Music by the Eastman-Rochester Symphony Orchestra in 1955, and is dedicated to Dr. Howard Hanson and his Orchestra.

The Prelude (Andante) opens with a melody given to the viola and presently taken up and developed by the full strings. The Fugue, like the Prelude, is in F major. The first violins and clarinets state the first theme, and again the string section has the burden of the working out. The second subject is introduced by the violins and the two are combined. The third subject, characterized by the composer as "livelier and dance-like," is more rhythmic. It in turn is combined with the first two. The fourth subject is in a still livelier presto. The four are combined in quadruple counterpoint before the free coda.



Although the name of Alan Hovhaness and the titles of some of his works would suggest an exotic composer, he is American by birth and long association. He has visited the near and far East, studied the musical origins of India, Japan, Armenia and found a certain affiliation with those countries, reflected in their natural response to his works as he has conducted them there. Yet his scores, however influenced by Oriental cultures, bespeak a musician who has spent his life and acquired his training in the United States.



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EAGLES
By NED ROREM

Born in Richmond, Indiana, October 23, 1923

"Eagles" was composed in July and August, 1958, and the orchestration completed at Peterborough, New Hampshire, on the September 30 following. The score is dedicated "to Eugene Ormandy* and the Philadelphia Orchestra," who gave the first performance on the composer's birthday, October 23, 1959.

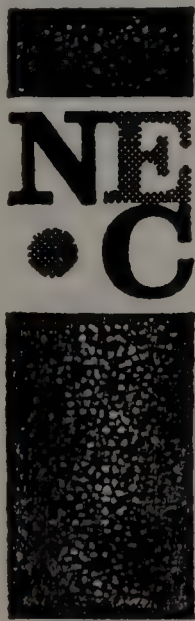
Ned Rorem has named his score after *The Dalliance of the Eagles*, Walt Whitman's poem of 1880, included in the collection *By the Roadside*:

"Skirting the river road, (my forenoon walk, my rest,) Skyward in air a sudden muffled sound, the dalliance of the eagles, The rushing amorous contact high in space together, The clinching interlocking claws, a living, fierce, gyrating wheel, Four beating wings, two beaks, a swirling mass tight grappling, In tumbling turning clustering loops, straight downward falling, Till o'er the river pois'd, the twain yet one, a moment's lull, A motionless still balance in the air, then parting, talons loosing, Upward again on slow-firm pinions slanting, their separate diverse flight, She hers, he his, pursuing."

The score opens with a tranquil theme by the muted violins, to which are added phrases by the full orchestra. There is a second section by the woodwinds, with muted trumpets and trombones, a return to the first theme in full string voice, amplified by chords and scales from the harp and piano. There follows an allegro section in 9/8, incisively rhythmic. There is a return to the first section in full-voiced legato, and a quiet close.

Ned Rorem had his first musical instruction in Chicago, and likewise studied at the Curtis Institute in Philadelphia. He attended the Berkshire Music Center at Tanglewood in 1947, and later at the Juilliard School in New York, with Wagenaar. He also studied privately with Aaron Copland and Virgil Thompson. He received several awards including a Fulbright Fellowship, through which he lived in Europe from 1951 to 1955.

* Mr. Ormandy conducted the Berkshire Music Center Orchestra in this work at Tanglewood last summer (July 24).



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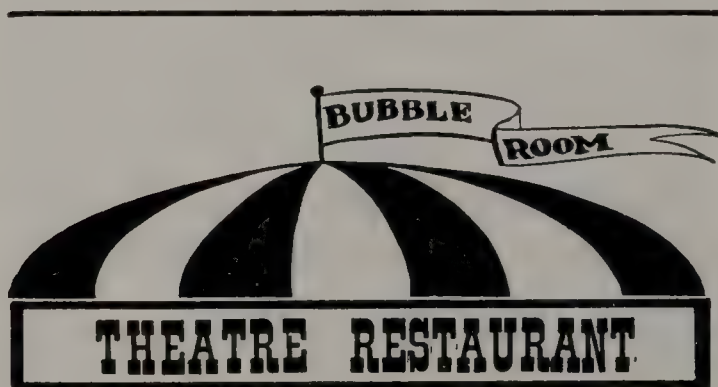
SUITE FROM THE BALLET "PETROUCHKA"

By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

The ballet "*Petrouchka: Scènes burlesques en 4 Tableaux*," scenario by Igor Stravinsky and Alexandre Benois, was first produced at the Châtelet, in Paris, June 13, 1911, by the Ballet Russe of Serge de Diaghilev.

Stravinsky in 1911, still a recent "find" of Diaghilev, having brought upon himself the world's attention by the production in the previous spring of his *Oiseau de Feu*, soon became absorbed in thoughts of a primitive ballet in which a young girl would dance herself to death as a sacrificial pagan rite. Diaghilev was delighted with the idea, and visited the young composer at Clarens on Lake Geneva to see how *La Sacre du Printemps* was progressing. Instead, he found Stravinsky deep in a new idea, a *Konzerstück* for Piano and Orchestra, in which the solo part would suggest "a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios." The orchestra would retaliate with "menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."



"It's absurd . . ."

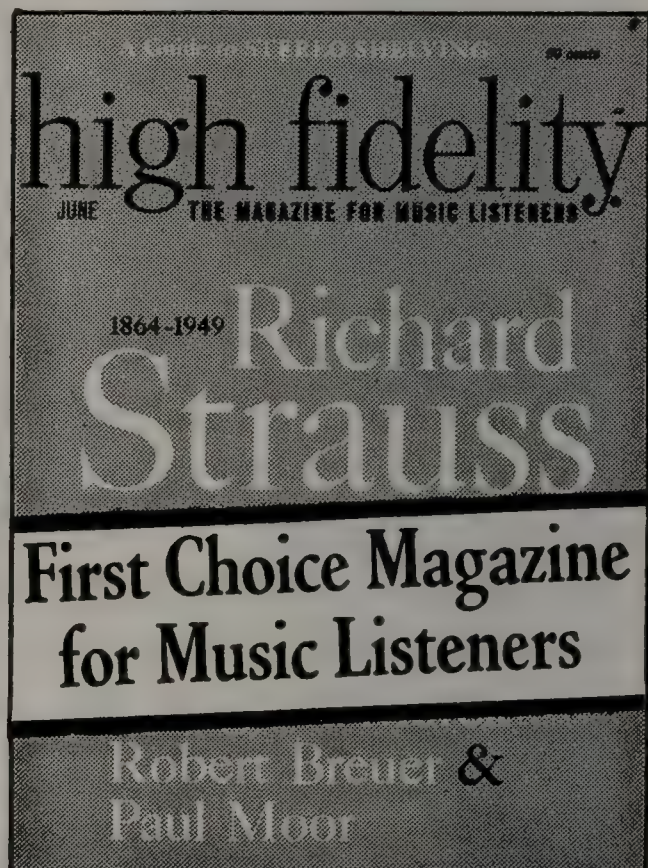
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In these words, Stravinsky describes in his autobiography the inception of what was to be his second ballet, pushing all thoughts of "*Le Sacre du Printemps*" for the time being into the background. "Having finished this bizarre piece, I struggled for hours while walking beside Lake Geneva to find a title which would express in a word the character of my music and, consequently, the personality of this creature." These were the musical plans which Diaghilev found Stravinsky working upon. "He was much astonished when, instead of sketches of the '*Sacre*,' I played him the piece I had just composed and which later became the second scene of '*Petrouchka*.' He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and the plot in accordance with ideas which I suggested. We settled the scene of action: the fair, with its crowd, its booths, the little traditional theatre, the character of the magician, with all his tricks; and the coming to life of the dolls—*Petrouchka*, his rival, and the dancer—and their love tragedy, which ends with *Petrouchka*'s death."

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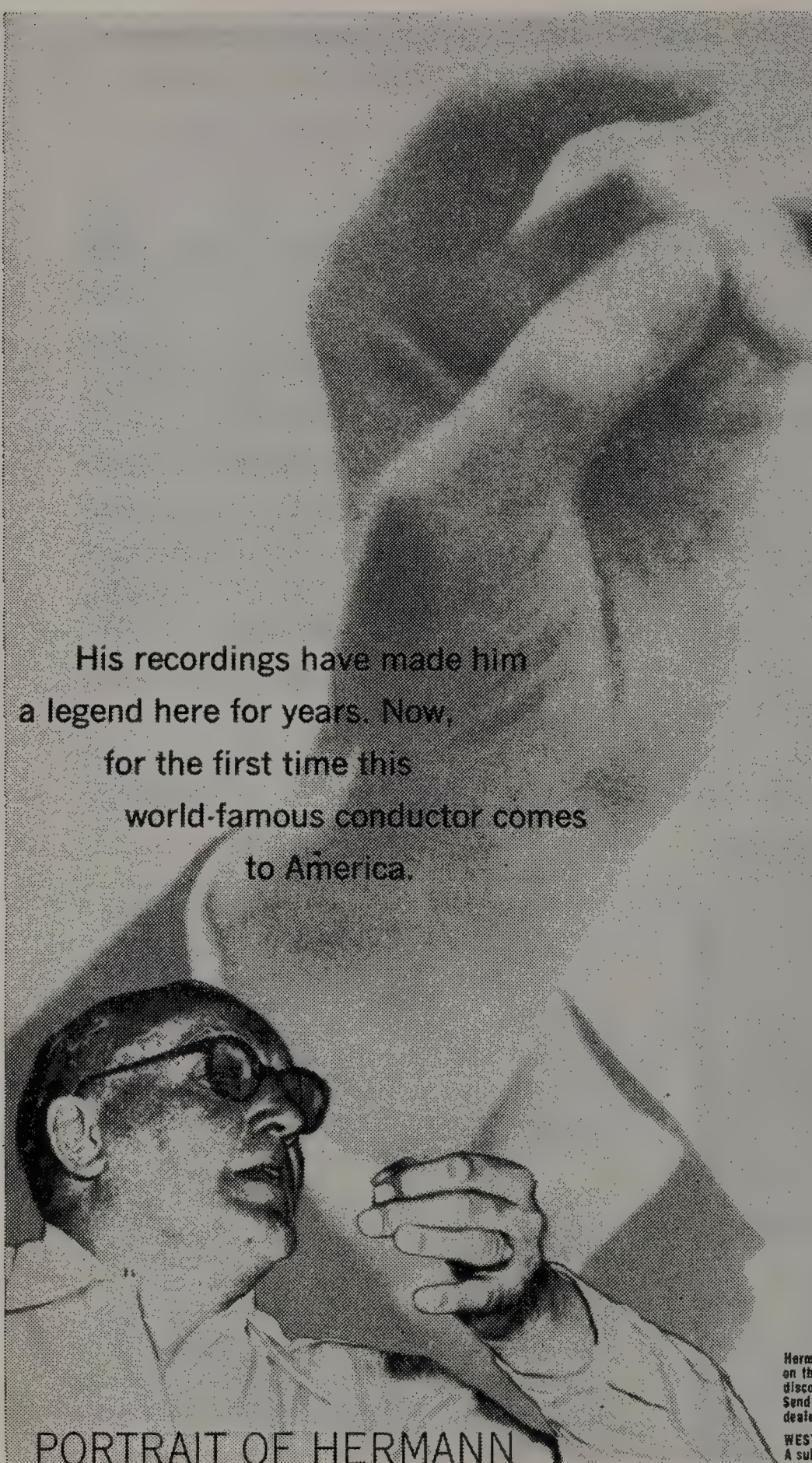
(Continued from page 4)

LUCINE AMARA joined the Metropolitan Opera in 1950, since which she has had a distinguished career with that opera company, and elsewhere upon the operatic stage. She is appearing with this Orchestra for the first time.

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GEORGE SHIRLEY is also a leading singer of the Metropolitan Opera Company where he has taken numerous parts. He has sung with other principal orchestras before this, his first appearance with the Boston Symphony Orchestra.

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Baritone: EZIO FLAGELLO

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- I. Requiem and Kyrie
- II. Dies Irae
 - Dies irae
 - Tuba mirum
 - Mors stupebit
 - Liber scriptus
 - Quid sum miser
 - Rex tremendae
 - Recordare
 - Ingemisco
 - Confutatis
 - Lacrymosa
- III. Offertorium
- IV. Sanctus
- V. Agnus Dei
- VI. Lux aeterna
- VII. Libera me

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"THE RIDE OF THE VALKYRIES," "WOTAN'S FAREWELL,"
AND "MAGIC FIRE MUSIC"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner began to compose the music to "*Die Walküre*" in 1854, and completed his fair copy of the entire score in April, 1856. The first performance of the work was given at Munich, August 26, 1870. The first performance sanctioned by the composer was given at Bayreuth, August 14, 1876, when the "*Ring*" cycle was first presented.

The third act of *The Valkyrie* is peopled with the nine warrior maidens, the godlike daughters of Wotan and Erda. They are assembling on the summit of a rocky mountain, arriving one by one, full armed on winged horses, bearing each across her saddle a slain hero whom she is carrying to Valhalla. Storm clouds rush across the sky, pierced by occasional flashes of lightning. Those who have arrived send out calls for their missing sisters, and the air is filled with their eerie cries. The tense, agitated, vivid scene is depicted in tone, with masterly strokes, even before the still lowered curtain.



The last scene in "*Die Walküre*" is the summit of a mountain, a craggy and precipitous spot and a haven of the Valkyries. Wotan has angrily dismissed the maidens as they have tried to shield their sister, and Brünnhilde

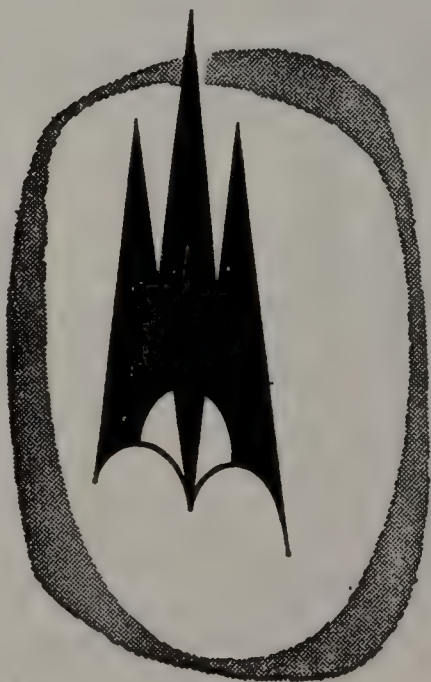
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alone has had to face his godlike wrath. She has opposed divine authority, raised her spear against it to protect the unsanctified union of Siegmund and Sieglinde. She has even brought Sieglinde to this refuge—Sieglinde who, soon to perish, will first bear a son, the destined hero Siegfried. Brünnhilde, Wotan has said, must forfeit the attributes of a goddess, her proud inviolability, her divine maidenhood, her place at Valhalla. She is to be left defenceless before the first mortal who may come to claim her as wife. Brünnhilde has plead to be spared from the indignity. Has her transgression justified this terrible degradation? Has she not in fact fulfilled his secret wish in helping the race of the Wälsungs whom he has fathered and loved? May she not in her punishment at least be encircled with a defence such as Loge might give, a fire which no chance comer but only a hero might penetrate?

Wotan is touched by the appeal of the once intrepid and indomitable, but now helpless Brünnhilde, and he accedes to her request. In the remainder of the scene, he is no longer the wrathful God, she the impenetrable Goddess. They are father and daughter, the parent taking farewell of his favorite child whom he is never to see again. He must strip her of her divine qualities, though his heart cry out against it. His very human emotion, pervading the close of "*Die Walküre*," must in his own torn heart submit to the unalterable law which as ruler he is bound to enforce. He invokes Loge as the motive of that god develops into flickering flames. The motive of Fate darkly underlies it. The coming of Siegfried, who is to release Brünnhilde, is foretold as his motive as deliverer flashes prophetically across the scene. The motives of Fire and Sleep are inextricable, for the same magic charm imposes both.

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REQUIEM MASS, FOR FOUR SOLO VOICES, CHORUS AND ORCHESTRA
By GIUSEPPE VERDI

Born in Le Roncole, near Busseto, October 10, 1813; died in Milan, January 27, 1901

Verdi completed his *Messa da Requiem* (per l'anniversario della morte di Alessandro Manzoni) in 1874. It was first performed in the Church of San Marco in Milan, May 22, 1874, in commemoration of the first anniversary of the death of Manzoni. There followed three performances at La Scala. Verdi conducted these, and likewise performances in Paris, London and Vienna in 1875.

In 1873, having reached the age of sixty, Verdi contemplated a quiet and withdrawn life. He had gathered fame and wealth with twenty-six operas, of which the latest, *Aida* (1871), seemed at the time his last word in the form, and those operas, aside from the labor of writing them, had entailed no end of bothersome negotiation with publishers, impresarios, singers and, not least, censors. His private letters show that he was not an inwardly peaceful man at the time. He was much annoyed by the theorizings of critics, who held up the spectre of Wagner and made him out to be an imitator of northern ways. He found, by contrast, much content in the tranquil home life of his Villa, Sant' Agata, near Busseto, with his dogs, his horses, his flower beds and grape culture. However, destiny held for him twenty-eight more years of excellent health, and in those years he was to be moved to compose on his own initiative and not by commission three prodigious works. Each was to be richly wrought, each a bold advance on anything he had done. They were his first venture into religious music, the *Requiem Mass* of 1874, and his two remarkable settings from Shakespeare: *Otello* (1887) and *Falstaff* (1893).^{*} It was with great suddenness, on the death of a friend, that he undertook the first of these new paths.



Alessandro Manzoni, master of prose and poetry, agitator for the unification of the Italian people, died in Milan, on May 22, 1873, at the age of eighty-eight. Verdi confided to Giulio Ricordi in a letter the next day: "I am profoundly grieved at the death of our Great One. But I shall not go to Milan

^{*} He had composed *Macbeth* in 1847 and later planned, but never completed, an opera on *King Lear*.



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tomorrow. I could not bear to attend his funeral. However, I shall come soon, to visit the grave, alone, unseen, and perhaps (after more reflection and after I have taken stock of my strength)—to propose a way to honor his memory."

He did visit the grave, in complete secrecy, for he could not face public demonstrations, and within a fortnight acted upon the "reflection" thus cautiously mentioned to his publisher's son. He wrote to the Mayor of Milan, offering to compose a Requiem Mass to be performed there on the anniversary of the poet's death. Needless to say, the gratuitous offer by the composer whose *Aida* was less than two years old was eagerly accepted. Verdi worked upon his score, both at Sant' Agata and in Paris and was ready with it within the appointed time.


The work is often called the "Manzoni Requiem" as if it were simply a personal tribute. Manzoni, in Verdi's mind, was far more than a friend. He had been the most illustrious spokesman in the *risorgimento*—the ideal of the nationalist movement for many years.

But the inception of the *Requiem* goes back to an earlier date. Verdi had been likewise moved by the death of Rossini, in 1868. He wrote at the time to the Contessa Maffei: "Rossini's reputation was the most widespread and the most popular of our times; it was one of the glories of Italy. When the other like unto it [Manzoni] exists no longer, what will remain to us?" He soon made a proposition that a Requiem be composed jointly by thirteen composers (including himself), each to contribute a movement. The project, which would surely have been hopelessly miscellaneous, fell through, but the final *Libera me*, which he actually composed, undoubtedly lingered in his thoughts as a path to be pursued.

That Verdi's admiration for Rossini came close to adoration we know from his own words in a letter of 1868—"If a human being could be adored, I would kneel before him."

In any case, it is hard to imagine Verdi's sentiments as he composed his Mass as closely personal or even devout. Verdi was never an orthodox believer, a churchman in a strict sense.* The music shows unmistakably that he approached the text as he approached every text—with an avid eye for its musico-dramatic possibilities. The possibilities were in this case, of course, immense. It is well to bear in mind that throughout his life Verdi had risen to his most important and lasting operas only when he was powerfully drawn by a subject. For example, when he came upon Hugo's *Le Roi s'amuse* he

* As early as 1836, when applying for a position as organist at Busseto, he wrote with characteristic honesty: "I am not naturally inclined toward church music."



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wrote to a friend (Vincenzo Flauto) about its "tremendous dramatic situations," and proceeded forthwith to transform it into his first great opera, *Rigoletto*.

Since no dramatic situation was ever imagined by man more tremendous than the Last Judgment, it is hardly surprising that he was fired by this one.* As a church service, the *Requiem* is based upon the belief that the soul of one who has died may be saved by intercession. Without this belief it is hardly a memorial service. Needless to say, there is nothing retrospective about the Day of Wrath, which is still to come, and awaits us all. Its multitudes, as conveyed to us by the composer, seem too numerous for singling out. We, as destined participants, are no less concerned than Alessandro Manzoni or any individual in its awe, its terrors, its supplications. Verdi is unsparing—as unsparing as his predecessor, Berlioz, who was also no churchman, and who treated the same subject as an artist, a depicter. Verdi calls upon his utmost dramatic resources and paints a terrible picture, in which countless souls cry in fearful suspense, not "*Salva eum*," but "*Salva me*," or at last "*Libera me!*"

I. REQUIEM AND KYRIE

(Chorus and solo quartet)

Over muted strings the *Requiem* is softly intoned by the chorus. *Te decet hymnus* draws the parts into a texture. The music becomes more animated and openly dramatic as the tenor solo introduces the *Kyrie*, the bass the *Christe eleison*. The chorus and quartet develop it. The appeal for mercy is, of course, the keynote of the entire work.

II. DIES IRAE

(Chorus)

The thunders of the Day of Wrath are suddenly released by the full orchestra and shouting chorus. "A composition," Dyneley Hussey calls it, "of Michelangelesque grandeur, power, and *terribilità*." As the music subsides, it becomes even more fearful. The whispered warning of the chorus *Quantus tremor* is followed by the voices of unearthly trumpets, at first as if from a distance, entering in pairs until they make a great fanfare and build with the chorus to a new tremendous climax.† This is suddenly broken off, and the bass solo in ghostly tones over pizzicato chords, begins *Mors stupebit* as if death itself were stunned.

* Either because his Latin was not all that it might have been or because he wanted to feel the full force of every word, he provided himself with an Italian translation while working on his score.

† Verdi may have taken a hint from Berlioz' *Requiem* which he may have heard in Paris, although his treatment of the supplementary brass is entirely different.

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Liber scriptus

(Mezzo-soprano and chorus)

The mezzo, in tones still awed, sings of the immutable judge, with pianissimo interjections of *Dies irae* by the chorus, until the *Dies irae* in full power returns.

Quid sum miser

(Soprano, mezzo-soprano and tenor)

The *Quid sum miser* follows to an accompaniment at once sinuous and ominous, by the bassoon. It begins as an aria-like melody for the mezzo-soprano and becomes a trio.

Rex tremendae

(Quartet and chorus)

The *Rex tremendae majestatis* is as imposing as its words, and brings from both the choral and solo singers the pleading and anguished interjections, "*Salva me.*"

Recordare

(Soprano and mezzo-soprano)

The *Recordare* is a tender prayer to Jesus, a duet for the soprano and mezzo.

Ingemisco

(Tenor solo)

The tenor's aria, another plea for mercy, is marked "*dolce con calma,*" but it is not free of anguish.

Confutatis

(Bass solo)

The Bass breaks in with the stern warning *Confutatis maledictus*. The music continues to inspire terror, and leads directly into a return of the choral outburst "*Dies irae.*"

Lacrymosa

(Quartet and chorus)

The *Lacrymosa* is a sort of appendage, a pathetic melody, introduced, largo, by the mezzo-soprano to which the other solo voices and the chorus are added, a new and fine complex of voices and orchestra. The music subsides and ends with a prayer for peace and returns to the souls awaiting judgment.

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III. OFFERTORIUM

(Soprano, mezzo-soprano, tenor and bass)

Over a figure for the cellos the mezzo and tenor sing the phrase which the bass alone takes up. The soprano enters alone on a sustained note to address the "standard bearer, the blessed Michael," in behalf of the dead.

The chorus which has been silent, remains so through the *Hostias*, begun by the tenor and developed by the quartet. The movement dies away on high tremolo strings.

IV. SANCTUS

(Double chorus)

The *Sanctus* is again an onslaught, an assertion of power introduced by trumpets, developing to mighty ends as a fugue for double chorus. This by exception is music of praise rather than terror.

V. AGNUS DEI

(Soprano, mezzo-soprano and chorus)

The *Agnus dei* like the *Lux aeterna* that follows is a prayer for the dead. The *Agnus Dei* resembles a chant, the suggestion underlined by its uncompromising treatment, at first in octave unison by the two sopranos unaccompanied, then similarly by the chorus and orchestra with little embellishment of added parts.

VI. LUX AETERNA

(Mezzo-soprano, tenor and bass)

Over tremolo strings, pianissimo, a trio (mezzo, tenor and bass) sing this quasi-liturgical number. The prayer for light becomes a requiem, as at the beginning.

VII. LIBERA ME

(Soprano solo, chorus and final fugue)

The *Libera me* is not a part of the Mass for the Dead in the church service, but a separate liturgy. It here serves, musically speaking, as a sort of reprise of the initial *Requiem* and *Agnus Dei* material. The soprano begins the liturgy in an unmeasured chant. The chorus takes it up. Chorus and soloists combine in their plea to be freed, the soprano standing out from the rest in *sotto voce* tones: "*Tremens factus sum.*"



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VERDI'S "SACRED OPERA"

Verdi's *Requiem* was destined on account of its operatic style to meet with objections on the part of some to whom the missal text held inviolable ritual associations. But the vast majority have taken it as it was intended—as a concert work, treated by an opera composer according to the medium he best knew, as for example, Michelangelo treated the same subject in the medium he best knew and in which his fullest powers were brought to bear.

Verdi could well have followed ritual tradition. He was a life-long admirer of the music of Palestrina, and was well acquainted with traditional church music. He was a great contrapuntist. He could have treated any style with competence. At the same time he had the intelligence to write always in the one way which gave full expression to his particular art: in the fervid manner of the theatre. If he had compelled himself to write a correct ecclesiastical mass it would surely have been unexceptionable, but also as lifeless as the actual result, free from the harness of alien custom, was vital, deeply felt, affecting throughout. In those parts which make use of obviously ritual elements, the mighty fugal double chorus of the *Sanctus*, the *Agnus Dei* on a quasi-Gregorian chant, freely varied, the *Offertorium* with its suggestion of responses, Verdi has in no sense capitulated to traditional form. He has seized the ingredients and applied them with enormous zest to his own ends.

Verdi's is certainly not the only missal music which takes its own course without the obligations or restrictions of ecclesiastical propriety. One thinks at once of Berlioz' *Requiem*. The mass as set by Bach or Beethoven fits no church service. Those of Mozart or Haydn sometimes indulge in operatic *fioriture*. Even Schubert altered the text for musical reasons and so remained principally a composer for concerts. Heinrich Heine, once defending Rossini's *Stabat Mater*, wrote words applicable later to Verdi: "The denunciations which, from the German point of view, are poured on the master [Rossini], only go to prove the greatness of his genius. It is held that the treatment is too trivial and worldly for so sacred a theme. Many musicians as well as painters have wrong ideas in regard to the proper handling of such subjects, believing in subdued and indefinite coloring and design. But is not this an error? Look at the religious pictures of the Spanish School. They have fullness of contour and richness of color, and yet do they not breathe an unfaltering Christian spirit? Sacred art should manifest itself in a natural overflow of feeling."

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While listening to the music, it is easy to understand why Verdi was tempted by this mightiest of all subjects, reaching the greatest emotional intensity, the greatest opportunity for contrast between the awesome and the beatific. He had vast performing forces at his disposal, and was unhampered by such troublesome operatic matters as expository dialogue, prima donna protocol, or getting a chorus on and off. His score could maintain a high tension. It became close-knit, compact, unencumbered. He took advantage of his freedom and poured into it everything he had and knew, obviously welcoming the opportunity to build up a great ensemble at will.

Still, his ingrained operatic manner became the basis of each number. The Verdi melody remains in the ascendancy and is heard throughout; we meet the familiar likeness of solo airs with their characteristic final cadences; Verdian duets, trios, quartets; the kind of ensembles with chorus or choral interjections also encountered in the operas. In each case, in the heat of his subject, the score grows lavish in episode—the dawning symphonic Verdi emerges. The counterpoint becomes imposingly rich. The orchestra becomes more prominent, more brilliant than in any opera previous to *Otello* (which was to follow), its color more varied, while never covering the voices. If, as someone has said, this is Verdi's "sacred opera," it could also be said that not one of the operas can equal it musically speaking in wealth of invention, complexity of development, sustained, constantly renewed excitement. As Camille Bellaigue wrote in his biography of the composer: "This *Requiem* is not a work of mysticism, but of action."



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Overture to "Fidelio," *Op. 72*

BEETHOVEN

Symphony No. 7, in A major, *Op. 92*

- I. Poco sostenuto; Vivace
- II. Allegretto
- III. Presto; Assai meno presto; Tempo primo
- IV. Allegro con brio

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OVERTURE TO "FIDELIO," Op. 72

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Beethoven composed this Overture for the revival of his only opera in 1814.

Beethoven found himself with an old and much-used but to him inspiring plot: the story of a faithful wife whose innocent husband has been imprisoned for years for political reasons by a villainous official. The wife risks her life to effect his release. The book was put into German by J. F. von Sonnleithner from a French opera of 1798 by Gaveau called *Léonore, ou l'Amour conjugal*. It plainly derived from an episode of the French revolution and the scene had been set in Spain for reasons of discretion in that adjacent land of lingering turmoil. The book had been pirated in those days of free borrowing without leave and had recently turned up in Dresden as a piece called *Leonora* by the Italian Paër. Beethoven would have much preferred to have called his opera *Léonore* after the character so close to his heart, but it would have obviously led to confusion. The title was changed to Leonore's assumed name which described her gleaming virtue: fidelity. The composer did insist upon naming the separately published overtures as "*Leonore*."

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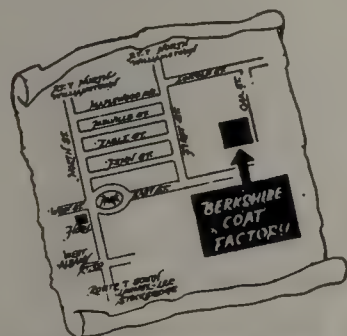
Beethoven could not rise above those scenes in Bouilly's text which were no more than the typical *Singspiel* dialogue of the time. But the concept of cruel oppression overcome through a conjugal fidelity all-enduring and all-surpassing was to Beethoven more than the current coin of romantic tale-telling. It was a vitalizing impulse transcending pedestrian lines and stock situations. Pity for Florestan, the heroine's imprisoned husband, wasting away his life in a dungeon with no ray of hope, became something for every generation to feel, whatever its fashion in sentiment. Beethoven lived and suffered in the plight of his fellow prisoners, wan shadows of the men they once were, with a compassion which too has outlasted all fashions. Leonore was to him woman's love at its noblest, deep and quiet, unfaltering and unquestioning. The finale is a joyful chorus in praise of the noble wife who has been ready to give her life for her husband:

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Stimm in unsern Jubel ein,
Nie wird es zu hoch besungen,
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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

It would require more than a technical yardstick to measure the true proportions of the Seventh Symphony—the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality—the slow movement of the Fourth, many parts of the “Pastoral” are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert’s great Symphony in C major, very different of course from Beethoven’s Seventh, makes a similar effect of grandeur by similar means in its Finale.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony “the Dance in its highest

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Mozart: Quartet in d, K. 575

Brahms: Piano Quartet in c minor, Op. 60

Beethoven: Quartet in e minor, Op. 59, No. 2

condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music—it was Wagner.

In the Allegretto Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to Andante quasi allegretto.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all round" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.' "



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"EIN HELDENLEBEN" ("A HERO'S LIFE") TONE POEM, Op. 40

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

From the beginning of August until the end of December, 1898, in Charlottenburg, Strauss began and completed this Tone Poem. The dedication was to "Willem Mengelberg and the Concertgebouw Orchestra in Amsterdam." The first performance was at Frankfort-on-the-Main, March 3, 1899, when Strauss conducted from the manuscript. The music was published in the same month.

The score divides into six parts:

The Hero—The Hero's Adversaries—The Hero's Helpmate—The Hero's Battlefield—The Hero's Works of Peace—The Hero's Release from the World and the Fulfillment of his Life.

As *Don Quixote* is an extension of the variation form, and *Till* maintains the skeleton of a rondo, *Ein Heldenleben* has been described by analysts as a vast symphonic movement. The first two parts may be called the first subject elaborately laid out with many subsidiary themes: the "Hero's Help-

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mate" provides the contrasting second subject; the "Battlefield" is the working out of these themes, culminating in a sort of recapitulation; the last two sections are as a coda of extreme length.

Strauss's audiences and critics have too long been bothered by the evidence of the allusions listed above that the composer was describing himself all along, erecting in this score a monument to his own conceit. All introspective fiction is autobiographical, and Strauss could not have immersed himself so completely into his epic without portraying his own character. His real offense was in openly admitting and vaunting the fact. Shocking audacities have a way of losing their edge and interest as the next generation, and the next, come along. All that is finally asked is the worth of the music—as music.



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RAY DEVOLL, <i>Tenor</i>	JUDITH DAVIDOFF, <i>Viola da gamba</i>
ARTHUR BURROWS, <i>Baritone</i>	EDWARD SMITH, <i>Harpsichord, Portative Organ, Regal</i>
BRAYTON LEWIS <i>Bass</i>	

The instrumental consort rehearses under the direction of LaNoue Davenport.

PROGRAM

AN ELIZABETHAN CONCERT

Honoring the 400th Birthday of William Shakespeare

I

*"Hop as light as bird from brier;
And this ditty, after me,
Sing, and dance it tripplingly,
First rehearse your song by rote,
To each word a warbling note.
Hand in hand, with fairy grace
Will we sing, and bless this place."*

—Midsummer Night's Dream, V.i. 401-407

WILLIAM BYRD (1543-1623)	This sweet and merry month Come woeful Opheus	Ensemble Voices
JOHN WILBYE (1574-1638)	Flora gave me fairest flowers Draw on sweet night	Ensemble Voices
THOMAS MORLEY (1557-1602)	Phyllis, I fain would die now	Ensemble

II

*"For Orpheus' lute was strung with poets' sinews,
Whose golden touch could soften steel and stones,
Make tigers tame, and huge leviathans
Forsake unsounded deeps to dance on sands."*

—The Two Gentlemen of Verona, III.ii.78-81

THOMAS MORLEY	Il doloroso La caccia	LANOUE DAVENPORT, <i>recorder</i> and SHELLEY GRUSKIN, <i>flute</i>
JOHN DOWLAND (1562-1626)	Weep you no more	SHEILA SCHONBRUN <i>with continuo</i>
TOBIAS HUME (d. 1645)	Touch me lightly Captain Hume's Galliard	JUDITH DAVIDOFF <i>viola da gamba</i>
ROBERT JONES (fl. 1600)	Dreams and imaginations	EARNEST MURPHY <i>with harpsichord</i>
WILLIAM BYRD	Barley-break	EDWARD SMITH, <i>harpsichord</i>

III

*"All things that we ordained festival
Turn from their office to black funeral —
Our instruments to melancholy bells,
Our wedding cheer to a sad burial feast;
Our solemn hymns to sullen dirges change;
Our bridal flowers serve for a buried corpse;
And all things change them to the contrary."*

—Romeo and Juliet, IV.v.84-90

ROBERT WHITE
(ca. 1530-1574)

Lamentations of Jeremiah

voices

INTERMISSION

IV

*"A lover's ear will hear the lowest sound
When the suspicious head of theft is stopp'd.
Love's feeling is more soft and sensible
Than are the tender horns of cockled snails.*

*. . .
Subtle as Sphinx; as sweet and musical
As bright Apollo's lute, strung with his hair.
And when Love speaks, the voice of all the gods
Make heaven drowsy with the harmony."*

—Love's Labour's Lost, IV.iv.335-345

JOHN DOWLAND

Shall I strive with words

BRAYTON LEWIS
with instruments

ANONYMOUS

The poor soul sat sighing
(The Willow Song)

ELIZABETH HUMES
with harpsichord

THOMAS MORLEY

Thyrsis and Milla

RAY DEVOLL
with continuo

TOBIAS HUME

Tobacco is like love

ARTHUR BURROWS
with continuo

THOMAS MORLEY

It was a lover and his lass

SHEILA SCHONBRUN
and RAY DEVOLL
with continuo

V

*"How oft, when thou, my music, music play'st
Upon that blessed wood whose motion sounds
With thy sweet fingers when thou gently sway'st
The wiry concord that mine ear confounds,
Do I envy those jacks that nimble leap
To kiss the tender inward of thy hand. . . .*

—Sonnet CXXVIII

WILLIAM BYRD

In nomine

instruments

JOHN DOWLAND

M. George Whitehead his Almand
Semper Dowland Semper Dolens (Pavan)
M. Nicholas Gryffith his Galliard

VI

*"My masters, are you mad? . . . Have you no
wit, manners, nor honesty, but to gabble
like tinkers at this time of night?
Do you make an alehouse of my lady's house,
that ye squeak out your cozier's catches
without any mitigation or remorse of voice?"*

—Twelfth Night, II.iii. 93-98

THOMAS RAVENSCROFT
(ca. 1590-ca. 1633)

We be three poor mariners

ensemble

ORLANDO GIBBONS
((1583-1625))

London Street Cries

ensemble

ABOUT THE INSTRUMENTS

Music written for a specific instrumental ensemble was a rarity in the Renaissance and early Baroque eras. But it is untrue to infer from this that the art of orchestration was unknown or that a variety of instruments did not exist in these periods. Contemporary accounts relate that the striking characteristic of orchestral sound was an infinite variety of instrumental colors.

The musical sources do not indicate specific instrumentation until the beginning of the 17th Century and not always even then. The scoring used by New York Pro Musica is as close as possible to the performance practice contemporary with the compositions.

The CORNETT combines characteristics of both the brass and woodwind families. The sound is produced via a cup mouthpiece, somewhat like that of the modern trumpet; but the instrument is made of wood and is fingered after the manner of a recorder.

The RAUSCHPFEIFE is a loud wind instrument, with a capped double reed. Having a most piercing sound, it was made in families for use in outdoor performances.

Parts for PERCUSSION instruments were not indicated in early music. However, the countless paintings, sculpture and prints depicting percussion of every variety attest to its use in medieval, Renaissance and early Baroque music.

RECORDERS are members of the flute family and were made in consorts, or families. Praetorius in his *Syntagma Musicum* of 1619 shows eleven sizes but states that the higher voices were seldom used "... as they shriek so."

VIOLE DA GAMBA of all sizes, even the smallest, were held between the legs. In general they have six strings and sloping shoulders in contrast to the straight shoulders of the violin family. The body is thicker than that of the violin, the strings more loosely strung, and the fingerboard is fretted.

The VIELLE is a medieval fiddle and, unlike the viol, was not fretted. It is normally tuned in fifths, as is the violin, and built in various sizes.

The KRUMMHORN, a soft wind instrument, derives its name from its curved body. Its double reed is encased in a wooden cap, the cap having a hole at the top through which the player blows.

The PORTATIVE is a small organ consisting of one rank of stopped flue pipes. The REGAL is also a one rank organ whose tones are produced by reed pipes with wooden resonators. Both were widely used as ensemble instruments during the Middle Ages and Renaissance.

LANUE DAVENPORT

CONCERTS TO FOLLOW:

July 7	. . . . .	Joseph Silverstein, <i>Violin</i> Ralph Berkowitz, <i>Piano</i>
July 14	. . . . .	Harvard Glee Club and Radcliffe Choral Society Elliot Forbes, <i>Director</i>
July 21	. . . . .	Claudio Arrau, <i>Piano</i>
July 28	. . . . .	Beaux Arts Trio of New York
August 4	. . . . .	Jorge Bolet, <i>Piano</i>
August 11	. . . . .	Lenox String Quartet
August 18	. . . . .	Phyllis Curtin, <i>Soprano</i>

Theatre - Concert Hall

Tanglewood

EIGHT CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

July 7

JOSEPH SILVERSTEIN, *Violin*
RALPH BERKOWITZ, *Piano*



BERKSHIRE FESTIVAL 1964

BALDWIN PIANO

RCA VICTOR RECORDS

RONDO BRILLANTE IN B MINOR FOR VIOLIN AND PIANO, OP. 70

by FRANZ SCHUBERT

(1797 - 1828)

Schubert composed four sonatas for violin and piano in 1816 and 1817 and was not moved to return to that combination until his last years by the presence of his pianist friend, Karl von Bocklet, and the brilliant young violinist, Josef Slavik, who at the age of twenty came from Prague in 1826. He wrote the Rondo for these two in December of that year and the Fantasia, Op. 59, in 1827.

Alfred Einstein considers the two later works as tending towards the violin concerto which Schubert never wrote "And from the technical point of view, both works bear the same relation to the imaginary violin sonatas which, with the possible exception of the A major, op. 16, Schubert also failed to write, as the "Wanderer" Fantasia bears to the intimate piano sonatas. The most dazzling technical skill is demanded of both players. The Rondo in B minor is constructed exactly on the pattern of the Finale of the Piano Sonata, Op. 78, except that it has a dignified introduction which later reappears as a kind of development section, after the model of the first movement of the Octet. It is followed by a lyrical middle section in G major, which corresponds approximately to the long middle section in E flat in the Finale of op. 78. The Rondo theme is Hungarian, one might almost say Polish in character, and as if to make assurance doubly sure, Schubert combines it with flowery touches of lyricism and a triumphant flourish at the end. Schubert allows himself no half-measure, but he makes it easy for the listener."

VIOLIN SONATA IN E FLAT, OP. 18

by RICHARD STRAUSS

(1864 - 1949)

When Strauss for once in his life turned his attention to a violin sonata he was twenty-three and Assistant Conductor at the Munich Court Opera. He was already a hopeful composer and had been devoting his efforts to music in the chamber forms and, more tentatively, in orchestral forms. There had been no opera from him yet, and no tone poem, although he was giving his first thoughts to both (*Guntram* and *Macbeth*). Strauss was still immersed in classical ways, as this Sonata eloquently attests, but new thoughts must have been drawing him powerfully and would absorb him forthwith.

Commentators have found much of the styles of Schumann, Mendelssohn and Brahms in this and his earlier scores. Strauss was then already one of the most industrious of composers and had won very favorable attention in Munich and Berlin. His immediate success was quite to be expected, for there could be no question of his masterly handling of customary ways and his obvious instrumental understanding. Modern critics in retrospect have found a favorite pastime in looking for advance glimpses of the emergent Strauss amid his occasional unease in dealing with sonata development.

Wilhelm Altmann, in Cobbett's Cyclopedic Survey of Chamber Music (1930) writes: "Only virtuosi should attempt this most effective, stimulating piece which owes much to Schumann, less to Brahms." Norman Del Mar,

SECOND CONCERT OF THE CHAMBER MUSIC SERIES

Joseph Silverstein, *Violin*
Ralph Berkowitz, *Piano*

PROGRAM

SCHUBERT

Rondo brillante, Op. 70

STRAUSS

Violin Sonata in E flat major, Op. 18

- I Allegro ma non troppo
- II Improvisation (Andante cantabile)
- III Finale: Andante

INTERMISSION

BEETHOVEN

Violin Sonata in G major, Op. 96

- I Allegro moderato
- II Adagio espressivo
- III Scherzo: Allegro
- IV Poco allegretto

Mr. Berkowitz plays the Baldwin piano

Strauss' principal biographer in English, singles out the Andante cantabile, which Strauss called "Improvisation," as "the epitome of Strauss' 'Song Without Words' andantes, although the sophisticated young man now travels far beyond the Mendelssohn simplicity which contented him as a boy." The enthusiasm of Cobbett for this work led him to append to Altmann's praise: "Strauss's violin sonata has been a familiar piece to me during a long series of years. I have revelled in its brilliance, its riot of musical colour, and its romanticism. The fluttering passages for muted violin in the 'Improvisation' are strokes of genius, and the finale is splendidly effective, provided the scherzando passages with the wavering accents can be fitted neatly together, and if, in those mad rushes up the scale, the two instruments finish together."

VIOLIN SONATA (NO. 10) IN G MAJOR, OP. 96
by LUDWIG VAN BEETHOVEN
(1770 - 1827)

Beethoven wrote this, the last of his violin sonatas, in 1812 for performance by Pierre Rode at the palace of Prince Lobkowitz. It is dedicated to the Archduke Rudolph of Austria. If there were any reason to compare this Sonata with the "Kreutzer" Sonata of nine years earlier the contrast would be far more striking than could ever be explained by the varying styles of two violinists. The Sonata in G major does not sing in exultant sonorities under the fingers. Neither player is favored with "passages." The pianist's portion is rewarding only insofar as he studies delicate inflections and achieves them with a special understanding (such as the Archduke could scarcely have had). The violinist, deprived of the spotlight, must be content to weave his way in the general texture, as if he were playing in a string quartet. But these are negative virtues. It is a light-hearted sonata with themes of delicate charm, such as the opening motto (with its initial trill) which subtly pervades the first movement, although seldom appearing note for note. The restrained beauty of the Adagio, defined in light tracery, and the airiness of the Scherzo which never touches the ground, are not to be defined. The final Poco allegretto is built on a single rondo-like tune and undergoes many transformations. Its course is held back before the close by a long Adagio episode which without literal reminiscence strives to re-establish the mood of the slow movement. That movement, one of Beethoven's finest, in its cantabile measures more than justifies the indication "Espressivo."

CONCERTS TO FOLLOW:

July 14	.	.	.	.	.	.	Harvard Glee Club and Radcliffe Choral Society Elliot Forbes, <i>Director</i>
July 21	.	.	.	.	.	.	Claudio Arrau, <i>Piano</i>
July 28	.	.	.	.	.	.	Beaux Arts Trio of New York
August 4	.	.	.	.	.	.	Jorge Bolet, <i>Piano</i>
August 11	.	.	.	.	.	.	Lenox String Quartet
August 18	.	.	.	.	.	.	Phyllis Curtin, <i>Soprano</i>

Theatre - Concert Hall

Tanglewood

SIX CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

July 14

HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, *Conductor*



BERKSHIRE FESTIVAL 1964

BALDWIN PIANO

RCA VICTOR RECORDS

THE DEFENSE OF CORINTH

Elliott C. Carter

When Philip, King of Macedon, enterprised the siege and ruin of Corinth, the Corinthians, having received certain intelligence by their spies, that he, with numerous army in battle-array was coming against them, were all of them, not without cause, most terribly afraid; and therefore were not neglective of their duty in doing their best endeavors to put themselves in a fit posture to resist his hostile approach and defend their own city.

Some from the fields brought into the fortified places their movables, cattle, corn, wine, fruit, victuals, and other necessary provisions.

Others did fortify and rampire their walls, set up little fortresses, bastions, squared ravelins, digged trenches, cleansed countermines, fenced themselves with gabions, contrived platforms, emptied casemates, erected the cavaliers, morticed barbicans, plaistered the courtines, fastened the hersees and cataracts, placed their sentries, and doubled their patrol. Everyone did watch and ward, and not one was exempted from carrying the basket. Some polished corselets, varnished backs and breasts, cleaned the headpieces, mailcoats, brigandines, haubergeons, brassars and cuissars, greves, jacks, targets, shields. They sharpened and prepared spears, staves, scimitars, partisans, chipping knives, javelins, javelots, zagages, dags, daggers, poignards, bayonets, darts, dartlets, rapiers, arrowheads, skenes, sables, maces, backswords, battleaxes, quarter-staves, cutlasses, clubs.

Every man exercised his weapon, every man scoured off the rust from his natural hanger; nor was there a woman amongst them, though never so reserved or old, who made not her harness to be well furbished; as you know the Corinthian women of old were reputed very courageous combatants.

Diogenes seeing them all so warm at work, and himself not employed by the magistrates in any business whatsoever, he did very seriously, for many days together, without speaking one word, consider and contemplate the countenances of his fellow citizens.

Then on a sudden, as if he had been roused up and inspired by a martial spirit, he girded his cloak scarfwise about his left arm, tucked up his sleeves to the elbow, trussed himself like a clown gathering apples, and, giving to one of his old acquaintance his wallet, books, and opistographs, away went he out of town towards a little hill or promontory of Corinth called Craneum; there, on the strand, a pretty level place, did he roll his jolly tub, which served him for an house to shelter him from the injuries of the weather: there, I say, in a great vehemency of spirit, did he turn it, veer it, wheel it, whirl it, frisk it, jumble it, shuffle it, huddle it, tumble it, hurry it, justle it, jolt it, overthrow it, beat it, thwack it, bump it, knock it, thrust it, push it, batter it, shock it, shake it, throw it, toss it, jerk it, upside down, topsy-turvy, arseversy, tread it, trample it, stamp it, top it, ting it, ring it, tingle it, towl it, sound it, shut it, unbung it, stop it, close it, unstopple it; he hurled it, slid it down the hill, and precipitated it from the very height of the Craneum, reaved it, transfigured it, bespattered it, garnished it, furnished it, bored it, bewrayed it, parched it, bedashed it, adorned it, staggered it, transformed it, heaved it, waxed it, transposed it, fastened it, carried it, hacked it; then from the foot of the top (like another Sisyphus with his stone) bore it up again and every way so banged it and belaboured it that it was ten thousand to one he had not struck the bottom of it out.

Which when one of his friends had seen, and asked him why he did so toil his body, perplex his spirit, and torment his tub, the philosopher's answer was . . .

—RABELAIS

THIRD CONCERT OF THE CHAMBER MUSIC SERIES

Harvard Glee Club
Radcliffe Choral Society

ELLIOT FORBES, *Conductor*

I

Magnificat	HEINRICH SCHUETZ	(1585-1672)
("Meine Seele erhebt den, erren")		
Die mit Traenen saen	JOHANN HERMANN SCHEIN	(1586-1630)
Motet No. 5,	JOHANN SEBASTIAN BACH	(1685-1750)
"Komm, Jesu, Komm		

II

Gloria	JOSQUIN DES PREZ	(1450-1521)
from "Missa Mater Patris et Filia"		
Litanies a la Vierge Noire	FRANCIS POULENC	
(Notre-Dame de Roc-Amadour)		
Ad Dominum cum tribularer		
clamavi	HANS LEO HASSLER	(1564-1612)

III

Five Songs, Op. 101	JOHANNES BRAHMS	(1833-1897)
Nachtwache (No. 1) (Night Watch)		
Nachtwache (No. 2)		
Letztes Gluck (Last Happiness)		
Verlorene Jugend (Lost Youth)		
In Herbst (In Autumn)		

INTERMISSION

IV

Tumbling Hair	PETER MENNIN	(1923-)
Bought Locks	PETER MENNIN	
Radcliffe Choral Society		

V

The Defense of Corinth	ELLIOTT CARTER	(1908-)
Harvard Glee Club		

VI

Reincarnations	SAMUEL BARBER	(1910-)
1. Mary Hynes		
2. Anthony O Daly		
3. The Coolin		

REINCARNATIONS

Samuel Barber

Poems by James Stephen (after the Irish of Raftery)

MARY HYNES (1936)

She is the sky Of the sun!
She is the dart Of love!
She is the love Of my heart!
She is a rune!
She is above The women
Of the race of Eve
As the sun Is above the moon!
Lovely and airy The view from the hill
That looks down on Ballylea!
But no good sight is good, until By great good luck
You see the Blossom of Branches Walking towards you, Airily.

ANTHONY O DALY (1940)

Since your limbs were laid out, The stars do not shine!
The fish leap not out In the waves!
On our meadows the dew Does not fall in the morn,
For O Daly is dead!
Not a flow'r can be born! Not a word can be said!
Not a tree have a leaf!
Anthony! After you There is nothing to do!
There is nothing but grief!

THE COOLIN (1940)

Come with me, under my coat, And we will drink our fill
Of the milk of the white goat, Or wine if it be thy will.
And we will talk, until Talk is a trouble too,
Out on the side of the hill, And nothing is left to do,
But an eye to look into an eye; And a hand in a hand to slip;
And a sigh to answer a sigh; And a lip to find out a lip!
What if the night be black! And the air on the mountain chill!
Where the goat lies down in her track, And all but the fern is still!
Stay with me, under my coat! And we will drink our fill
Of the milk of the white goat, Out on the side of the hill!

The Harvard Glee Club and the Radcliffe Choral Society under the direction of Elliot Forbes are now completing a tour of North America. Ninety singers will have given on July 19th, concerts in many centers, including Festivals at Ravinia Park in Chicago, Calgary in Alberta and Vancouver, British Columbia.

CONCERTS TO FOLLOW:

July 21	.	.	.	.	.	.	Claudio Arrau, <i>Piano</i>
July 28	.	.	.	.	.	.	Beaux Arts Trio of New York
August 4	.	.	.	.	.	.	Jorge Bolet, <i>Piano</i>
August 11	.	.	.	.	.	.	Lenox String Quartet
August 18	.	.	.	.	.	.	Phyllis Curtin, <i>Soprano</i>

Theatre - Concert Hall

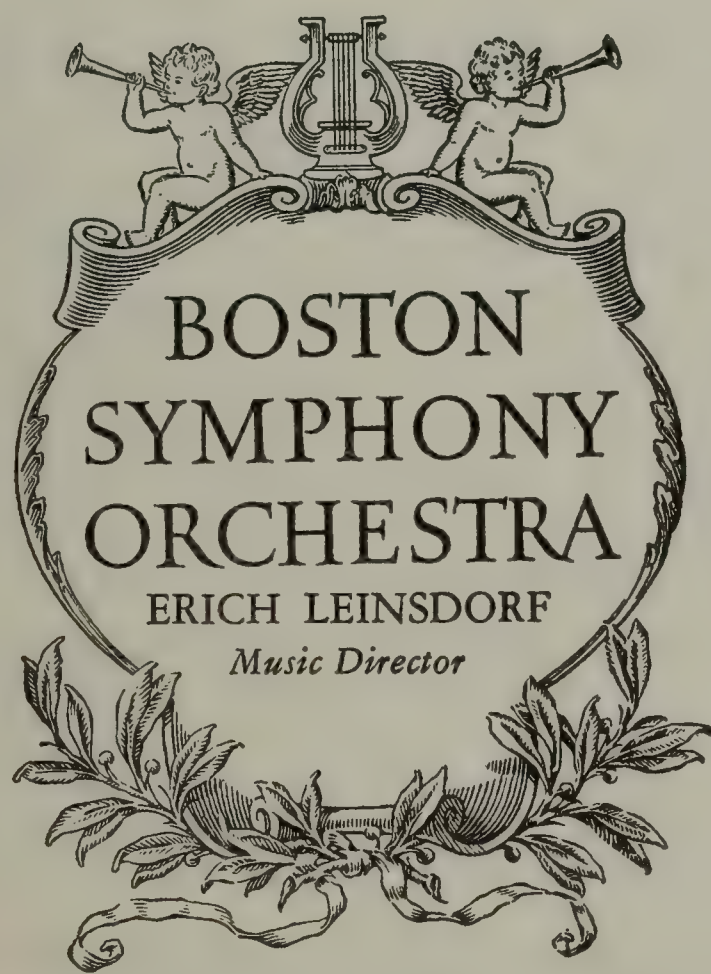
Tanglewood

EIGHT CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

July 21

CLAUDIO ARRAU
Piano



BERKSHIRE FESTIVAL 1964

BALDWIN PIANO

RCA VICTOR RECORDS

MOZART'S PIANO SONATAS

When Mr. Arrau arranged this program on a chronological plan, he was evidently aware that the five sonatas would disclose the development of Mozart in this form by beginning with one that he wrote in Munich at the age of 18, following this with the A minor Sonata which he wrote in Paris four years later when new vistas had just opened for him at Mannheim. The dramatic Sonata and Fantasia in C minor are of the Vienna years (1884-1885), the years of the great piano concertos and string quartets. The last two are of 1789. They are deliberately simple, accommodated for the skills of pupils, but no less subtly worked for that reason.

Even from his babyhood, Mozart was never far from the instrument which was part of himself. The music for piano solo was the most direct, the most sensitive of all to his tonal thoughts. The keyboard was his closest confidant. It responded as instantaneously to his fingertips as his fingers responded to the animation of his tonal moods. There was no barrier whatever between thought and deed, there were no clumsy performers, rehearsals, copyists, audience ceremony, money-minded publishers. The sonatas are an immediate, a personal emanation. Their style is the utter simplicity of melody lightly supported. Mozart uses the elementary Alberti bass with intent, and only under an extended melodic phrase; it is no more than a shadow in a murmuring pianissimo—an ideal setting for the jewel of melody. He cultivates the middle register, and only the lighter dynamics. He saves his bravura, his more intricate texture for elsewhere. He conveys songlike slow movements, which at their best are more affecting, give a more sustained sense of melodic line than his contemporary symphonic or concerto slow movements. The finales never drive home their point with force, but with light and sometimes swift dexterity. They can take fanciful turns in transition, modulation, dissonance, accent, but the texture never thickens. Mozartean simplicity here most clearly proves its worth. Mozart remarked that his sonatas were easier than the concertos. Pianists know to their dismay that they are in fact more difficult. Players are unable to take cover under brilliant passage work, for anything short of utter delicacy of control, sensitivity to phrasing, is mercilessly exposed.

Mozart wrote for the piano and not the harpsichord. His pianos were limited in resonance, dull and dry by modern standards, but they were the best of his time. It is certainly a mistake to over subdue the modern instrument while playing his music, for Mozart was plainly eager for any improvement, and would certainly have welcomed a warmer coloration, a better sustaining pedal, if he could have had those aids to melodic expression.

Whether he would have welcomed the greater range and power of tone in the instruments which came to Beethoven, is another matter. In a letter to his father, in 1882, after his pianistic encounter with Clementi, he pronounced Clementi "too mechanical," and "lacking in taste and feeling." Clementi's way pointed to the grandeur of the generation to follow, the style which would obliterate the Mozartean esthetic in the sonatas. Only the C minor Fantasia of three years later challenges this esthetic and indicates a search toward dramatic forcefulness.

FOURTH CONCERT OF THE CHAMBER MUSIC SERIES

Claudio Arrau
Piano

Sonata in G major, K. 283

- I Allegro
- II Andante
- III Presto

Sonata in A minor, K. 310

- I Allegro maestoso
- II Andante cantabile con espressione
- III Presto

Fantasy in C minor, K. 475

Sonata in C minor, K. 457

- I Allegro
- II Adagio
- III Molto allegro

INTERMISSION

Sonata in E flat major, K. 570

- I Allegro
- II Adagio
- III Allegretto

Sonata in D major, K. 576

- I Allegro
- II Adagio
- III Allegretto

Mr. Arrau plays the Baldwin Piano

The Sonata in C minor and the introductory Fantasy with which Mozart himself coupled it stand apart from all his piano works, indeed from all his instrumental works. The two, which must be considered as one, for they are as one in character, have no trace of the gaiety of style which was Mozart's heritage and his custom through his life. The Fantasia is not only music of greater range than before, with its sometimes thunderous bass—it is music of direct challenge, of somber earnestness, of restlessness and questioning. No other music of Mozart so unmistakably points the way to Beethoven, and no other so plainly proves that had he lived only a few years longer, he could have become a very different composer indeed, even an artistic companion of Beethoven. The Fantasy has been described as an "improvisation," and it is true that like most works of that character it is exploratory, unconfined by formal procedure. The word nevertheless would be completely misleading. This is not the music which would come to the pianist on the instant, seated at his keyboard, allowing his tonal images to drift through his fingers. This Fantasy, unlike the others he composed, is heavily charged, explosive, compact with accumulated emotion. It should be remembered that he wrote the Fantasy several months after the sonata it introduces. Like Beethoven he seems to have pondered an earlier musical thought until its concept gained in intensity and force and overrode all precedent.

The Fantasy opens with an Adagio which is to modulate constantly. The heavy octave unison, the ominous, whispering notes that follow, and the quizzical, broken chord resolutions give the character of the whole work and the sonata to come—mysterious, indeterminate searching, sudden forte interruptions. There is a section in a serene D major, broken by a stormy allegro, another calm melody, in F major, and a lyrical Andantino, but each of these gathers urgency and is lost in the restless, tempestuous mood.

The sonata opens with a phrase similar in character to the opening of the Fantasy and proceeds similarly. That it is less concentrated, less dramatic, may be because it was composed earlier. The middle movement is an extended Adagio in a tranquil E flat, disturbed occasionally by sudden forte chords. The Allegro assai is an oppressive return to C minor. It gains force in speed, but no release from the heavy mood of the whole. Even the subsidiary theme, in E flat, is troubled and plaintive.

J.N.B.

CONCERTS TO FOLLOW:

July 28	.	.	.	.	.	.	Beaux Arts Trio of New York
August 4	.	.	.	.	.	.	Jorge Bolet, <i>Piano</i>
August 11	.	.	.	.	.	.	Lenox String Quartet
August 18	.	.	.	.	.	.	Phyllis Curtin, <i>Soprano</i>

Theatre - Concert Hall

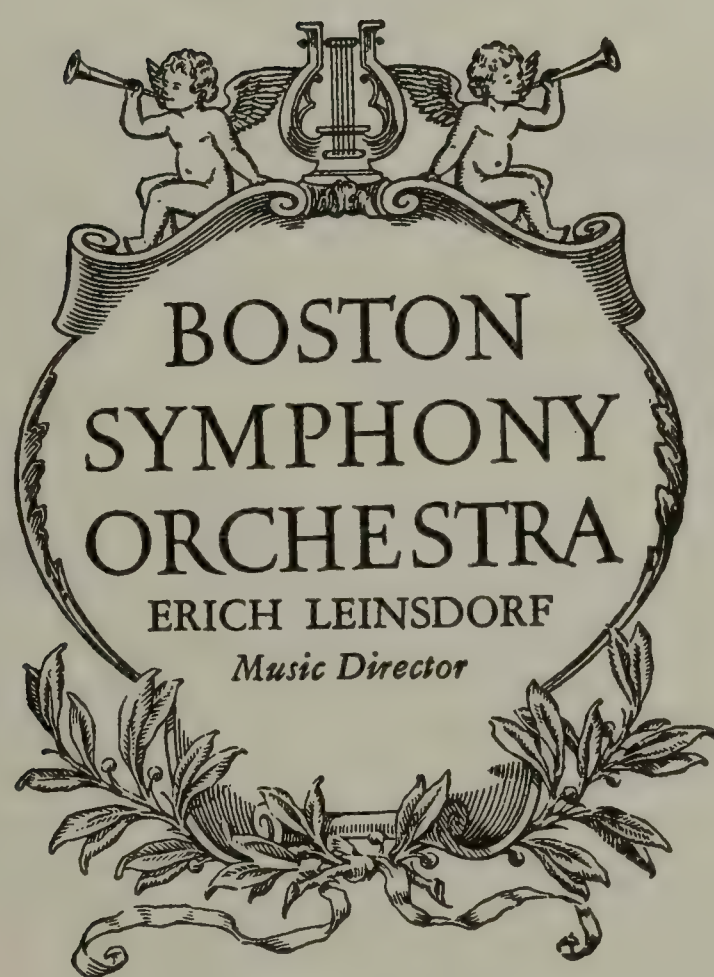
Tanglewood

EIGHT CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

July 28

THE BEAUX ARTS TRIO
OF NEW YORK



BERKSHIRE FESTIVAL 1964

BALDWIN PIANO

RCA VICTOR RECORDS

DIVERTIMENTO (TRIO) IN B FLAT, K. 254

By WOLFGANG AMADEUS MOZART
(1756-1791)

"*Ein Terzett*" was Mozart's title for each of his trios for piano, violin and cello, except for this early one in B flat, which he called a "divertimento," a strange designation, since it differs in no way from the pattern of the rest.

Since the bass function is fulfilled by the pianist's left hand, and is merely doubled by the cello, this trio could perfectly well be played as a violin sonata. This does not mean that it would be as beautiful, for the gentle permeation of the cello bass and its chords with the violin add considerably to the charm of the whole. First and last, this is a polite work, but warm and appealing in the melodies of the allegro assai, the development of the rondo in minuet style. The Adagio in the middle is a particularly fine one, with a long breathed opening melody conceived for the violin, another suited to the piano, and a mating of the two.

PIANO TRIO

By MAURICE RAVEL
(1875-1937)

Ravel was working upon this his only trio at Saint-Jean-de-Luz in 1914 when the World War began. Roland-Manuel, who was one of his circle, quotes the composer as saying that "he would exchange without too much regret the *savoir* of this product of his maturity for the *pouvoir ingenu* of the Quartet of his youth." (He had composed his only string quartet in 1902-1903.) Roland-Manuel believes that he was intrigued by the problem of overcoming the tonal incompatibilities of blending the piano with the strings, a problem Saint-Saens had so adroitly overcome.

Ravel's solution is a smooth piece of integration cultivating simplicity, using melodic, undulant themes definitely related (Ravel spoke of the opening one, which divides into a 3/8-2/8-3/8 bar, as "*de couleur basque*"), supported by piquant harmonies, characteristic coloring, pizzicato rhythms, tremolo shimmer, but no thickening of texture. It is a translucent score, with classical features. The first movement reverts without shame to sonata form. The scherzo, in waltz rhythm, is lightened by capricious string figures. The slow movement is a strict passacaglia in ten eight bar sections. The subject is melodic, not a bass accompaniment, although it begins in the quiet depths of the keyboard and ends there after traversing the cello, the violin, the two in duet, and various ornamental combinations. The *Final* is spirited but not swift. The piano has easy, sonorous chords and flowing arpeggios, brightened by the punctuation from the high strings. It is in an alternating 5/4 and 7/4 rhythm.

The fanciful title "Pantoum" over the second movement refers to a Malayan four line verse form (also called "pantum") of alternate rhyming, each couplet developing its text from the preceding one.

The Trio is dedicated to Andre Gedalge.

FIFTH CONCERT OF THE CHAMBER MUSIC SERIES

Tuesday Evening, July 28, 1964

Beaux Arts Trio of New York

MENAHM PRESSLER, *Piano*

DANIEL GUILLET, *Violin*

BERNARD GREENHOUSE, *Cello*

Divertimento (Trio) in B flat, K. 254

Mozart

- I Allegro assai
- II Adagio
- III Rondeaux (Tempo di menuetto)

Trio in A minor

Ravel

- I Modere
- II Pantoum—assez vif
- III Passacaille — tres large
- IV Final — anime

INTERMISSION

Dumky-Trio in E minor, Op. 90

Dvorak

- I { Lento maestoso; Allegro quasi
doppio movimento
- II { Poco adagio, Vivace
- III { Andante; Vivace non troppo; Andante;
Allegretto
- IV Andante moderato (quasi tempo
di marcia; Allegretto
scherzando; Tempo primo
- V Allegro
- VI Lento maestoso; Vivace (quasi doppio
movimeno); Lento; Vivace

Mr. Pressler plays the Steinway Piano

DUMKY-TRIO IN E MINOR, Op. 90

By ANTONIN DVORAK
(1841-1894)

Walter Wilson Cobbett, in his *Cyclopedic Survey of Chamber Music*, quotes Ottokar Sourek and yields to him in the discussion of Dvorak's chamber works, remarking that they "are so exhaustive that little remains for me to say. For us amateurs they are priceless treasures." This leaves no alternative to a quotation of Professor Sourek's description of the Dumky-Trio:

"The Dumky-Trio is a work which is remarkably characteristic of Dvorak's chamber music. In the form of the *dumka*, the principal characteristic of which is the alternation of yearning melancholy with wild gaiety, there is vent for Dvorak's emotionally complex and fiery temperament, which plunged him at times into reverie and showed itself at other moments in outbursts of gladness. If, earlier in his career, Dvorak interpolated into some of his chamber music an idealized *dumka* doing duty either for slow movement or scherzo, in the Trio he created a work made up exclusively of *dumka* movements of his own. There are six in all, each thematically independent and separate from the other.

"This free arrangement of movements, remarkably alike in character, might give the impression that the Dumky-Trio is not a chamber work in the strict sense of the words, but this is not the case. Even if it has not the unity of thought that marks the cyclic sonata form, the subject matter is linked organically, and conforms to the required standard of variety in form and expression. It is significant that the first three *dumky* are connected by the indication 'attacca subito' into a coherent whole, and are reconciled by their tonalities, because the first *dumka* in E minor ends in C sharp minor, in which key the second one is continued, while the third is in A major. Then they are also connected formally by the thoughtful sections alternating with the strongly contrasting dance variants, which are linked by their content, passing on from quiet exclamations of sorrow to emotional conclusions.

"The last *dumka*, in C minor, completes and clinches the whole work, returning to the form and sentiment of the opening one. A grave *lento* with a pathetic theme contrasts with a quick section, and the music is alternately wild and quietly expressive. It ends in a broad, plaintive, and effective coda.

"The *Dumky*, even if not distinguished by the unity of thought and structure expected in a serious chamber work, is full of charm, with a touch of the simplicity of folk-song. The tone colour, which varies with each *dumka*, reveals everywhere the great master of instrumental technique. The 'cello is very prominent throughout, its full rich tones according remarkably well with the mood of the work."

J.N.B.

REMAINING CONCERTS:

August 4	.	.	.	.	.	.	Jorge Bolet, <i>Piano</i>
August 11	.	.	.	.	.	.	Lenox String Quartet
(Included in the Festival of Contemporary American Music)							
August 18	.	.	.	.	.	.	Phyllis Curtin, <i>Soprano</i>

Theatre - Concert Hall

Tanglewood

EIGHT CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

August 4

JORGE BOLET
Piano



BERKSHIRE FESTIVAL 1964

BALDWIN PIANO

RCA VICTOR RECORDS

PIANO SONATA (NO. 31) IN A-FLAT MAJOR, OP. 110

By LUDWIG VAN BEETHOVEN
(1770-1827)

The last sonata but one of Beethoven's thirty-two opens with a long sinuous melody, crystal clear over the simplest harmonic pulsations. The Sonata is to sing its way, in apparent simplicity, up to the very threshold of its final fugue. But the simplicity is deceptive. A single line of melody, when a master is at work, does not preclude subtlety and craft. The first movement of the Sonata in A-flat is so adroitly joined that one is scarcely aware of themes or sections. In place of a definable "second" theme is a passing F minor where the feeling becomes taut. The second movement dances gracefully in and out like one of the earlier scherzos. Its coda leads into an *Adagio* and recitative, and drops softly into an *Arioso dolente* which is a harmonized song where utter simplicity reign supreme. The *Arioso* is more than an introduction, for it is to return at equal length. It is another trial of sections in complete contrast, alternately interlaid. The foil is a fugue, fully worked, which gives way to the *Arioso*, now in an impassioned G minor, this in turn subsiding in broken accents. The fugue returns on an inversion of its subject. Do these abrupt oppositions of the fugal and the monodic achieve psychological fusion? Somehow, inexplicably, they do. Disparate elements are contained within the dreaming imagination which a magnificent sonata has occupied while a Mass lies in abeyance. It is the fugal, the masculine contingent in this contest which holds the stage at the end, but it is modified by the opposing element of sensuous harmony. The last page resolves into sustained melody over smooth chords.

ETUDES D'EXECUTION TRANSCENDANTE

By FRANZ LISZT
(1811-1886)

Liszt wrote a large number of etudes, not only through his years as an active pianist but in the following years when he was Kapellmeister at Weimar. The etudes coincided with the development of the piano in scope and brilliance as a mechanism and the development of Liszt's pianistic style which did much to compel that development. In this sense they could be called demonstration studies designed to show not only what the piano could do but what Liszt himself could command it to do. The Twelve Transcendental Etudes are particularly significant and interesting in this respect. He originally wrote them in 1827 (his sixteenth year) under the title "*Etudes en Douze Exercices*" and published them twelve years later. Later he thought better of his early effort and revised them for a second publication in 1852 with a dedication to Czerny, who had been his teacher.

SIXTH CONCERT OF THE CHAMBER MUSIC SERIES

Jorge Bolet
Piano

Sonata in A flat major, *Op.* 110

Beethoven

Moderato cantabile, molto espressivo

Allegro molto

Adagio ma non troppo

Fuga: Allegro ma non troppo

Twelve Etudes d'execution transcendante

Liszt

1. Preludio

2. Etude II (A minor)

3. Paysage (Landscape)

4. Mazeppa

5. Feux Follets (Will'o the Wisps)

6. Vision

INTERMISSION

7. Eroica

8. Wilde Jagd (Wild Chase)

9. Ricordanza (Memory)

10. *** F minor study

11. Harmonies du Soir

12. Chasse-Neige

Mr. Bolet plays the Baldwin Piano

The changes were considerable. In the opinion of Dannreuther, who edited the set for Augener, even the first Etude, a study in velocity, could "be taken to represent the history of the pianoforte during the last half century from the Viennese 'square' to the concert grand, from Czerny's etudes to Liszt's 'Danse Macabre'."

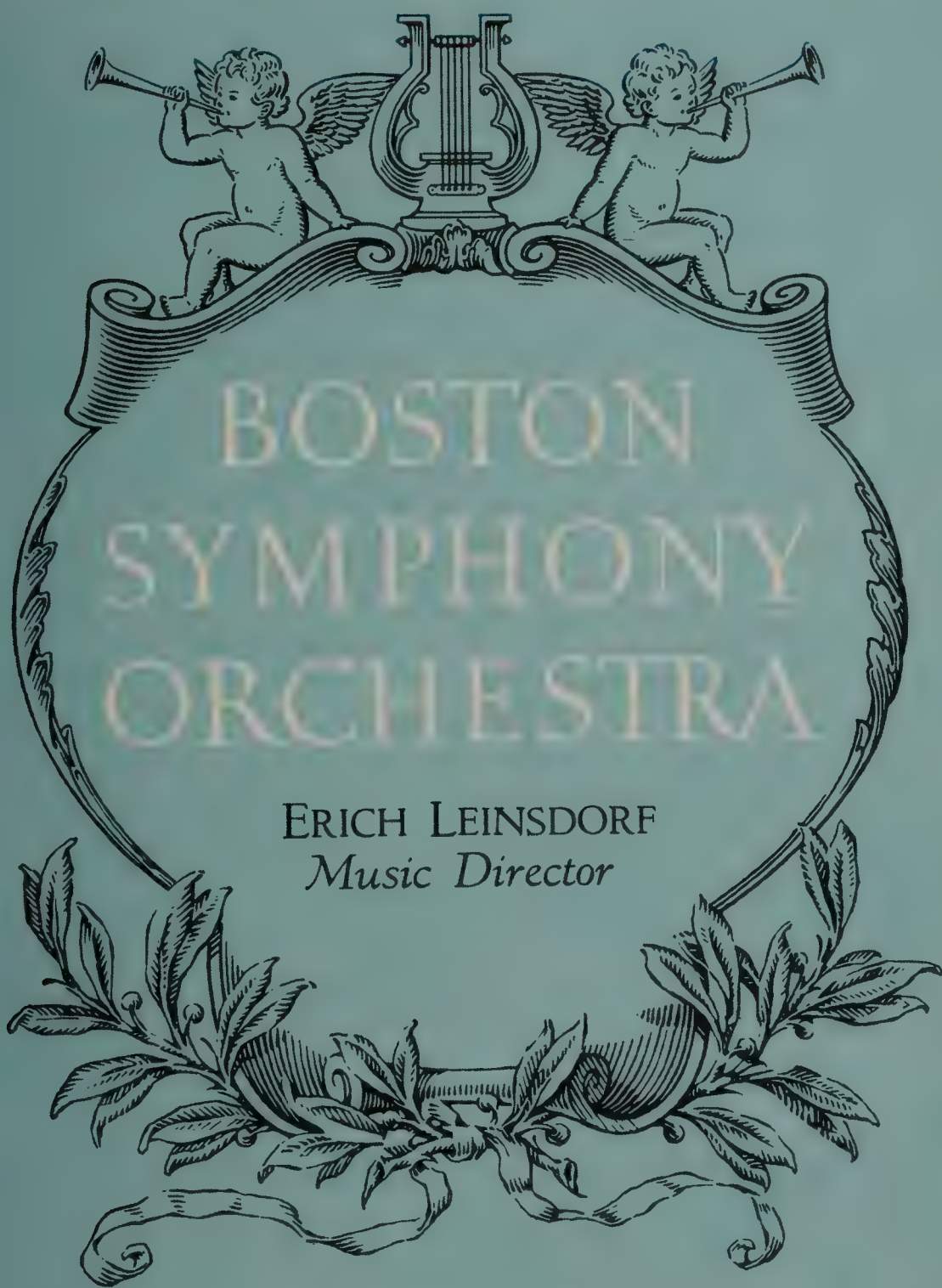
Herbert Westerby, in *Liszt and his Piano Works* comments on the various etudes for their expository characteristics. The "*Paysage*" utilizes "legato chords and the crossing of hands." *Mazeppa* "is the first real Liszt, tumultuous and telling, but requiring endurance and impetuosity—once the technique is acquired. It consists of passages for quick alternating hands with octaves and chordal passages. The symphonic poem 'Mazeppa' for orchestra is based on this work and this again has been transcribed for two pianos." According to Victor Hugo's poem "The Polish Page, Mazeppa, was bound to a wild horse and turned loose. The horse, taking flight, furiously makes for the Ukraine where, exhausted, it drops dead and Mazeppa is released." At the end occurs the quotation "*Il tombe enfin—et se releve Roi.*" The "*Feux Follets*" is "a capital etude for velocity and delicacy." "*Vision*" is a "fine arpeggio etude." "*Eroica*" is in the grand style with no reference to Beethoven. "*Wilde Jagd*" has "massed chords in conflicting rhythm." "*Ricordanza*" is a "melody with cadenzas and delicate arpeggio work." The F minor study has "agitated passionate passages of interlocking chords and conflicting rhythm." The "*Harmonies du Soir*" is a nocturne "consisting mainly of arpeggiando chords." The "*Chasse-neige*," suggesting snowflakes, is "a tremolando study with sudden skips."

Robert Schumann, who had more admiration than love for Liszt, wrote of this set of etudes as "studies of storm and dread for at the most ten or twelve players in the world." J.N.B.

REMAINING CONCERTS:

August 11	.	.	.	.	.	.	Lenox String Quartet
							(Included in the Festival of Contemporary American Music)
August 18	.	.	.	.	.	.	Phyllis Curtin, <i>Soprano</i>

TANGLEWOOD



Festival of Contemporary American Music

August 9, 10, 11, 12, 13, 1964

Sponsored by the

Berkshire Music Center

In Cooperation with the

Fromm Music Foundation

RCA Victor RED SEAL
Festival of Contemporary American Composers

DELLO JOIO:

Fantasy and Variations/Ravel: Concerto in G
Hollander/Boston Symphony Orchestra/Leinsdorf
LM/LSC-2667

COPLAND:

El Salon Mexico
Grofé: Grand Canyon Suite
Boston Pops/Fiedler
LM-1928

COPLAND:

Appalachian Spring
The Tender Land
Boston Symphony Orchestra/Copland
LM/LSC-2401

HOVHANESS:

Mysterious Mountain
Stravinsky: Le Baiser de la Fée (Divertimento)
Chicago Symphony/Reiner
LM/LSC-2251

BARBER:

Vanessa (Complete Opera)
Steber, Gedda, Elias, Mitropoulos,
Met. Opera Orch. and Chorus
LM/LSC-6138

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FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

presented in cooperation with

THE FROMM MUSIC FOUNDATION

PAUL FROMM, *President*

ALEXANDER SCHNEIDER, *Associate Director*

DEPARTMENT OF COMPOSITION

AARON COPLAND, *Head*

GUNTHER SCHULLER, *Acting Head*

ARTHUR BERGER and LUKAS FOSS, *Guest Teachers*

PAUL JACOBS, *Fromm Instructor in Contemporary Music*

STANLEY SILVERMAN and DAVID WALKER, *Administrative Assistants*

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BALDWIN PIANO

RCA VICTOR RECORDS

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By AMERICAN COMPOSERS

BARAB	SONATINA (for Three Flutes).....	1.75
BLOCH	STRING QUARTET NO. 2.....	7.50
CHAVEZ	SOLI (for Oboe, Clarinet, Trumpet and Bassoon)....	2.50
COPLAND	PIANO QUARTET	5.00
	SEXTET (for Clarinet, Piano and String Quartet)....	7.50
	TWO PIECES (for String Quartet).....	5.00
	VITEBSK (for Piano Trio).....	2.75
DAHL	CONCERTO A TRE (for Clarinet, Violin and Cello)...	3.75
	SERENADE (for Four Flutes).....	3.75
DENNY	STRING QUARTET NO. 2.....	5.00*
DONOVAN	PIANO TRIO	2.75
FROMM	STRING QUARTET	6.00*
GINASTERA	STRING QUARTET NO. 1.....	in prep.
	STRING QUARTET NO. 2	in prep.
HAIEFF	STRING QUARTET NO. 1.....	7.50*
KAUDER	TRIO (for Horn, Violin and Piano).....	2.00
KERR	STRING QUARTET	4.00
KORN	ALOYSIA SERENADE (for Flute, Viola and Cello).....	3.50
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PORTER	STRING QUARTET NO. 4.....	4.00
ROSEN	STRING QUARTET NO. 1.....	5.00
	SONATA (for Clarinet and Cello).....	2.50
SCHNABEL	STRING QUARTET NO. 3.....	7.50*
	STRING TRIO	5.00
SCHUMAN	STRING QUARTET NO. 2.....	4.00
THOMSON	STRING QUARTET NO. 1.....	6.00
	STRING QUARTET NO. 2.....	6.00
WAGENAAR	STRING QUARTET NO. 2.....	4.00

* indicates price of parts includes score

BOOSEY and HAWKES



AARON COPLAND

COMPOSERS AT TANGLEWOOD

The Composition Department of the Berkshire Music Center offers instruction, on an advanced level, for a limited number of especially talented composers. The course is directed toward the composer whose previous studies and experience have prepared him for work in more advanced forms. A series of special seminars is being held in the 1964 session on topics chosen from among the following subjects: twelve-tone and serial techniques; contemporary problems of form and structure; contemporary orchestration. Individual instruction in free composition is available. Aaron Copland has been Chairman of the Faculty and Head of this Department since the founding of the Center in 1940. Gunther Schuller is acting head.



MRS. SERGE KOUSSEVITZKY

THE KOUSSEVITZKY MUSIC FOUNDATION

Throughout the existence of the Berkshire Music Center, a major supporter of composers and contemporary music at Tanglewood has been the Koussevitzky Music Foundation, which was established in 1942 by Serge Koussevitzky to foster the development of music and music education. In addition to the establishment of a manuscript and music collection at the Library of Congress, the Foundation commissions compositions and provides scholarships for study at the Berkshire Music Center. Mrs. Serge Koussevitzky is President of the Foundation.



Works for Orchestra and Stage

- NORMAN DELLO JOIO** *Three Songs of Chopin* (For Chorus and Orchestra)
SET "A" \$9.00; "B" \$12.00; "C" \$15.00
- ROBERT HELPS** *Symphony No. 1*
- EARL KIM** *Dialogues for Piano and Orchestra*
- ERNST KRENEK** *Double Concerto for Violin, Piano and Small Orchestra*
- ROBERT HALL LEWIS** *Designs for Orchestra*
- JAN MEYEROWITZ** *The Barrier* (Opera in 3 Acts)
Concerto for Flute and Orchestra
- DARIUS MILHAUD** *Robin and Marion* (Opera in 1 Act)
VOCAL SCORE \$3.50
- ROGER SESSIONS** *Black Maskers Suite*
STUDY SCORE, \$4.50
Concerto for Piano and Orchestra
SOLO PIANO AND REDUCED ORCH. SCORE \$5.00
Concerto for Violin and Orchestra
VIOLIN AND PIANO SCORE \$5.00
Divertimento for Orchestra
Idyll of Theocritus (For Soprano and Orchestra)
STUDY SCORE \$5.00
Montezuma (Opera in 3 Acts)
VOCAL SCORE in preparation
Symphony No. 1
STUDY SCORE \$4.00
Symphony No. 3
STUDY SCORE \$5.00
Symphony No. 4
Symphony No. 5
Trial of Ludilius (Opera in 1 Act)
VOCAL SCORE in preparation
- FRANCIS THORNE** *Elegy for Orchestra*
Symphony in One Movement
A Festive Overture



MARKS MUSIC CORPORATION
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PURPOSES

This Contemporary American Music Festival is specifically designed to provide a rallying point for the young professional composer who, after having enjoyed the benefits of fellowships, prizes and grants as a student, finds himself abandoned at the very moment he is ready to make his contribution to his art.

The Festival will consist largely of performances of works by the nine professional composers who have received Fromm Music Foundation Commissions. The nine recipients of commissions for chamber music works were selected from fifty-four composers whose works were considered by the reading committee. The recipients are as follows:

Randolph Coleman, Evanston, Illinois
Mario Davidovsky, New York, New York
Donald Martino, New Haven, Connecticut
Robert Newell, Urbana, Illinois
John MacIvor Perkins, Chicago, Illinois
Loren Rush, Point Richmond, California
Harvey Sollberger, New York, New York
David del Tredici, New York, New York
Charles Wuorinen, New York, New York

The tenth commission announced by Mr. Leinsdorf was the Samuel Wechsler Commission, made available by Samuel Wechsler of New York City. This was awarded to William Sydeman.

The following composers will also be represented on the programs: Arthur Berger, Elliott Carter, Leon Kirchner, Daniel Pinkham, Gunther Schuller and Stanley Silverman.

This Festival is intended to represent, not contemporary American music as a whole, but mainly that of the most recent generation of composers. In addition to receiving a commission, all nine participants were invited by the Fromm Music Foundation to stay at the Berkshire Music Center for the two weeks preceding the Festival: during this time, they not only worked directly with the performers in preparing their own works but attended rehearsals of all the works being performed. All works by participants have been prepared by the Fromm Fellowship Players under the supervision of Gunther Schuller.

Three of these commissioned works, to be selected by the Berkshire Music Center Faculty, will be published by Associated Music Publishers and performed at a special Tanglewood concert in New York during the season of 1964-65. This concert will be presented under the auspices of the Berkshire Music Center and the Fromm Music Foundation. The Wechsler Commission will be published by the E. C. Schirmer Music Co. of Boston.

E. C. Schirmer Music Company

is proud to number the following composers among the contributors to its ever-expanding catalog of contemporary works:

Hendric Andriessen

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Frederic Liebèrman

Matthew Lundquist

Kirke Mechem

Robert Middleton

Robert Moevs

Henry Morgan

Daniel Pinkham

Walter Piston

Solveig Preus

Relly Raffman

Ned Rorem

Norman Shapiro

Stanley Silverman

Frank Smith

Richard Stark

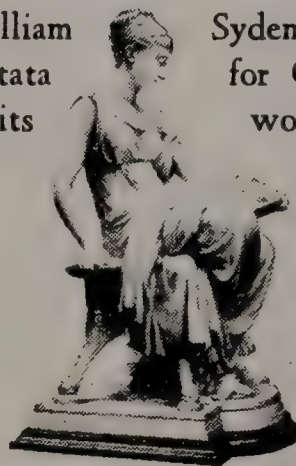
William Sydeman

Randall Thompson

Peter Waring

In preparation:

THE LAMENT OF ELEKTRA, by William Wechsler Commission. This Cantata Solo and Chamber Ensemble receives its the 1964 Festival of Contemporary



Sydeman, Recipient of The 1963 Samuel for Chorus of Mixed Voices, Contralto world-premiere at Tanglewood during American Music.

E. C. Schirmer Music Company

600 Washington Street

Boston, Massachusetts

SCHEDULE OF EVENTS

Sunday, August 9

- 5:00 p.m. Dress Rehearsal (Open)—Theatre-Concert Hall
8:00 p.m. Concert—Fromm Fellows—Theatre-Concert Hall

Monday, August 10

- 10:00 a.m. Dress Rehearsal (Open)—Theatre-Concert Hall
2:00 p.m. Panel Discussion—Chamber Music Hall
"Problems of Materials"
Panelists: Lukas Foss, Leon Kirchner and
5 of the 10 commissioned composers
Moderator: Aaron Copland
8:00 p.m. Concert—Theatre-Concert Hall
Tanglewood Choir and Fromm Fellows

Tuesday, August 11

- 10:00 a.m. Dress Rehearsal (Open)—Theatre-Concert Hall
3:30 p.m. Berkshire Music Center Chamber Music Concert—
Chamber Music Hall
8:00 p.m. Concert—Lenox Quartet—Theatre-Concert Hall

Wednesday, August 12

- 10:00 a.m. Dress Rehearsal (Open)—Theatre-Concert Hall
2:00 p.m. Panel Discussion—Chamber Music Hall
"Problems of Aesthetics"
Panelists: Gunther Schuller, Arthur Berger and
5 of the 10 commissioned composers
Moderator: Aaron Copland
8:00 p.m. Concert—Fromm Fellows—Theatre-Concert Hall

Thursday, August 13

- 10:00 a.m. Dress Rehearsal (Open)—Theatre-Concert Hall
2:00 p.m. Panel Discussion (General Roundup)—
Chamber Music Hall
Moderator: Aaron Copland
8:00 p.m. Concert—Fromm Fellows—Theatre-Concert Hall

RANDOLPH COLEMAN

(Born in Charlottesville, Virginia, July 20, 1937)

Randolph Coleman studied at the University of Virginia, Northwestern University and at present teaches at Winthrop College in South Carolina. His *Concerto for Piano and Chamber Orchestra* suits its title "in that it demands a degree of virtuosity from each of the performers and because it features the opposition of instrumental forces. Only the Prologue and the Epilogue use all the instruments. The Serenatas serve as variations on the basic rhythmic motives of the Prologue. The organization of the pitch material and to a lesser extent the rhythmic elements is serial, but this is by no means the exclusive technique applied."

Projection Number Three is one of a series of compositions, each of which involves some aspect of indeterminacy in their construction. The work is in five sections, which are played without interruption. After performing the sections in one version, e.g. ABCDE, they are rearranged, DBEAC, then replayed, thus presenting a new perspective of the structure. There are thirty-six possible versions of the work.

MARIO DAVIDOVSKY

(Born in Argentina, March 4, 1934)

Mario Davidovsky studied composition in Buenos Aires. He studied at Tanglewood in 1958 with Aaron Copland. His music has been performed in North and South America, Italy, Poland and Madrid. He came to this country in late 1960 as a Guggenheim Fellow to work in the Columbia-Princeton Electronic Music Center.

Synchronism, No. 1 and *No. 2* belong to a series of short pieces for one instrument or small ensembles and electronic sounds. "I intend to explore the confrontation of both mediums, the conventional and the electronic one, in order to reach a coherent musical expression, in which the live performer and the electronic music keep their essential characteristics. In order to achieve an acceptable musical result in using conventional instruments in conjunction with electronic sounds, I find that two major problems have to be overcome: first, the pitch relation, and second, the rhythmic relation between the two media. In these short pieces I have attempted, through various processes, to arrive at a balanced statement in the above respects."

DAVID DEL TREDICI

(Born in Cloverdale, California, March 16, 1937)

Mr. Del Tredici is a graduate of the University of California at Berkeley and Princeton. His principal teachers have been Seymour Shifrin, Roger Sessions and Earl Kim. A Crofts Fellow in Composition at Tanglewood in 1963, Mr. Del Tredici returned this summer as one of the Fromm Fellows pianists.

I Hear an Army is in three sections which are suggestive of the text itself. There is a string introduction setting the obsessive, nightmarish scene. The song describes all of the terrors of the dream and an instrumental epilogue suggests the disappearance of these apparitions as the dreamer finally awakens.

The four *Fantasy Pieces* really function as a single unit, growing from the first miniature to the relatively extended finale. These are written in a very chromatic, though non-serial idiom.

DONALD MARTINO

(Born in Plainfield, New Jersey, May 16, 1931)

Donald Martino studied at Syracuse University and Princeton, where his teachers were Roger Sessions and Milton Babbitt. He studied with Luigi Dallapiccola in Florence on a Fulbright Grant. At present he is on the faculty of the Music Department at Yale.

(Continued on page 12)

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Sunday Evening, August 9, at 8 p.m.

Theatre-Concert Hall, Tanglewood

Program

WILLIAM SYDEMAN Quartet for Flute, Violin, Clarinet and Piano

LOREN RUSH

Nexus 16

(Conducted by EDUARDO MATA)

FROMM COMMISSION

First Performance

JOHN MACIVOR PERKINS

Caprice (1963)

(Performed by EASLEY BLACKWOOD)

Intermission

HARVEY SOLLBERGER

Grand Quartet for Flutes

MARIO DAVIDOVSKY

Synchronisms No. 2, for Flute, Clarinet,
Violin, ^{Cello}~~Viola~~ and Tape Recorder

FROMM COMMISSION

First Performance

CHARLES WUORINEN

Chamber Concerto for Flute and Ten
Players

(Conducted by MELVIN STRAUSS; Flute solo: HARVEY SOLLBERGER)

FROMM COMMISSION

First Performance

BALDWIN PIANO

(Continued from page 10)

The *Concerto for Wind Quintet* (1964) "derives its title as much from the virtuosity required of its performers as from that complex of structural criteria which prescribes that each of its five principal sections excludes but is introduced by a solo. The work, in one continuous movement, is comprised of thirteen 'parts': introduction, solos I - V alternating with sections I - V, solo VI (a quintuple solo) and coda. Delimiting the boundaries of this Concerto and its parts are a number of compositional principles and closure properties associated with the twelve-pitch-class system, which herein are extended to virtually all other musical dimensions capable of analogous systematization." The *Trio for Violin, Clarinet and Piano* was composed in 1959, and is one of the composer's most frequently performed works. It is conceived in seven symmetrically arranged sections, the first of which is expository in nature. The remaining odd-numbered sections are essentially recapitulatory, alternating and contrasting sharply with the even-numbered episodes which employ vertical combinatorial operations.

ROBERT NEWELL

(Born in Blandensville, Illinois, May 18, 1940)

Robert Newell attended Wesleyan University at Bloomington and the University of Illinois. He will visit France in the coming season on a Fulbright Grant. In addition to the *Piano Concerto* and *The Trojan Women*, he has composed songs for piano and voice, *Metamorphoses* for piano four hands, and a short orchestral work *Edifice in Memoriam*.

"My *Concerto* retains many of the features implicit in the etomological meaning of 'concerto,' i.e. 'to strive together.' And although the piano plays the leading role and carries much of the structural weight in its solo interludes (and cadenza), each of the instrumental choirs has its own period in the limelight. There is an overall progression from great diversity to unity, and it is the role of the piano cadenza to sort out these diverse elements and mold them into one summarizing, unified statement, which is then elaborated by all the instruments in the final three minutes."

The Trojan Women attempts to summarize and intensify several aspects of Euripides' feelings about war, as exemplified by the main characters of his play: Hecuba, who has lost husband, queenship and country; Cassandra, who knows that in her own ruin lies that of her enemy; Andromache, widowed and about to lose her infant son; and finally, the congregation of women, symbolizing all those who have seen everything sacrificed at the altar of Ares, god of war. The timeless quality, as expressed in the final sung word "forever," is best understood when one substitutes for the ancient city Troy the Planet Earth.

The rhythm and pitches that accompany the various chanted interludes serve both to unify the peace and to define its dramatic and philosophical progress.

JOHN MACIVOR PERKINS

(Born in St. Louis, August 2, 1935)

Mr. Perkins has studied at Harvard, the New England Conservatory, and Brandeis University with a variety of teachers which include Walter Piston, Claudio Spies, Arthur Berger and Irving Fine. Abroad he studied with Nadia Boulanger, Luigi Dallapiccola and Roberto Gerhard. He is presently an assistant professor of music at the University of Chicago.

Music for 13 Players consists of a "quasi-symmetrical structure," whose various sections are defined by sharply contrasting texture, density and dynamic properties. The work frequently features the simultaneous presentation of all transpositions of the twelve-tone series which, by virtue of this procedure, assumes at such times an almost purely melodic function.

(Continued on page 20)

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Monday Evening, August 10, at 8 p.m.

Theatre-Concert Hall, Tanglewood

Program

DANIEL PINKHAM Stabat Mater for Soprano Solo and Chorus
(Soprano: FRANCES RILEY)
Tanglewood Choir conducted by THOMAS SOKOL
First Performance

ROBERT NEWELL "The Trojan Women," for Soprano and
Alto Soloists and Seven Instruments
March of the Ares—Interlude 1—Hecuba 1—
Interlude 2—Cassandra—Interlude 3—Andromache—
Hecuba 2—Interlude and Introduction—Troades
(Soprano: PHYLLIS BRYNJULSON; Alto: MALAMA PROVIDAKES)
(Conducted by MICHEL PLASSON)
1962 WECHSLER COMMISSION

STANLEY SILVERMAN Canso
Canso I Canso II
(Soprano: PHYLLIS BRYNJULSON)
Tanglewood Choir conducted by LORNA COOKE DE VARON
First Performance

Intermission

WILLIAM SYDEMAN "The Lament of Elektra," for Alto
Solo and Chorus
(Alto: MALAMA PROVIDAKES)
Festival Chorus conducted by LORNA COOKE DE VARON
with
THOMAS SOKOL JAMES CUNNINGHAM
DAVID PELTON JEFF COOK
DAVID JOHNSON
First Performance 1963 WECHSLER COMMISSION
BALDWIN PIANO

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Chamber Music Hall

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THOMAS JONES—Clarinet
DOUGLAS BAIRSTOW—Oboe
THEODORE GRIMES—Bassoon

Intermission

— 15 —



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FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Tuesday Evening, August 11, at 8 p.m.

Theatre-Concert Hall, Tanglewood

LENOX STRING QUARTET

PETER MARSH, Violin

PAUL HERSH, Viola

THEODORA MANTZ, Violin

DONALD MCCALL, Cello

Program

ELLIOTT CARTER

String Quartet No. 2

- I. Introduction; Allegro fantastico
- II. Presto scherzando
- III. Andante espressivo
- IV. Allegro

ARTHUR BERGER

String Quartet

Toccata: Preciso allegro—Cantabile—Leggero e sotto voce
Tranquillo—Intermezzo—Coda: Grave

Intermission

GUNTHER SCHULLER

String Quartet No. 1

- I. Lento
- II. Allegro
- III. Adagio

LEON KIRCHNER

String Quartet No. 2

BALDWIN PIANO

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QUARTET NO. 2

By ELLIOTT CARTER

(Born in New York City, December 11, 1908)

Elliott Carter attended Harvard University and subsequently studied with Nadia Boulanger in Paris. His two string quartets figure among a large number of works for chamber combinations. The First String Quartet was composed in 1951 and the Second in 1959. The latter had its first performance in New York by the Juilliard Quartet on March 25, 1960. It was consequently awarded a Pulitzer Prize and was given further honors in New York and in Paris.

Mr. Carter has written the following about his work: "In it the four instruments are individualized, each being given its own character embodied in a special set of melodic and harmonic intervals and of rhythms that result in four different patterns of slow and fast tempi, with associated types of expression. The form of the work does not follow traditional patterns but is developed directly from the relationships and interactions of the four instruments, that result in varying activities, tempi, moods and feelings."

STRING QUARTET

By ARTHUR BERGER

(Born in New York City, May 15, 1912)

Arthur Berger, a native of New York, attended Harvard as a graduate student, where he studied with Walter Piston and received his M.A. in 1936. He then went to Paris on a Paine Fellowship from Harvard to study with Nadia Boulanger. In addition to his creative efforts he taught successively at Mills College in California, Brooklyn College and the Juilliard School in New York. In 1953 he joined the faculty of Brandeis University, where he now occupies the Walter W. Naumburg chair as Professor of Music.

He was a music critic of the *New York Sun* in 1943-1946 and of the *New York Herald Tribune* in 1946-1953. His activities as author include a book on Aaron Copland and several long essays on Stravinsky.

His *String Quartet* here performed is his second in order, for he composed *Three Pieces for String Quartet* in 1945. It was completed in 1958 and is dedicated to Eugen Lehner, violist of the Boston Arts Quartet, which gave it its première on April 14, 1960. It was later chosen to represent American Chamber Music at the International Festival of the International Society for Contemporary Music in June 1960 in Cologne, Germany. The work uses twelve-tone serial orders freely as points of reference.

STRING QUARTET NO. 1

By GUNTHER SCHULLER

(Born in New York City, November 22, 1925)

Gunther Schuller is the acting head of the Department of Composition of the Berkshire Music Center. His *Seven Studies on Themes of Paul Klee*, which were performed at a Festival concert last Friday, were also introduced to Boston under the direction of Erich Leinsdorf on April 10 of the season last.

The String Quartet was composed in 1957, commissioned jointly by the University of Illinois Arts Festival and the Fromm Foundation. The work, fully serialized in regard to pitch, but only partially serialized in respect to other parameters, contains no conscious allusions to jazz, although certain non-jazz improvisational procedures are used in the central section of the third movement.

LEON KIRCHNER

(Born in Brooklyn, New York, June 24, 1919)

Leon Kirchner graduated from the University of California at Berkeley in 1940 where he worked with Schoenberg, Bloch and Sessions. He had a number of commissions and grants and has won the New York Critic's Circle Award with his two String Quartets in 1950 and 1960 respectively. He is now Professor of Music at Harvard University, having joined that faculty in 1961. His Concerto for Piano and Orchestra had its first performance at the Boston Symphony concerts in Boston on January 4, 1963, when the composer was the soloist. Mr. Kirchner has also been a member of the composition faculty at Tanglewood.

(Continued from page 12)

Caprice was commissioned by Easley Blackwood and premièred by him on June 13, 1964. "It embodies frequent changes of tempo which define the main structural phases. The tempo changes are never abrupt, however, and the points at which the shifts occur are generally characterized by brief episodes where two tempos are played simultaneously."

DANIEL PINKHAM

(Born in Lynn, Massachusetts, June 5, 1923)

Daniel Pinkham studied at Harvard University and also studied harpsichord with Putnam Aldrich and Wanda Landowska and organ with E. Power Biggs. He also studied at Tanglewood and subsequently with Nadia Boulanger. He is a member of the Faculty at the New England Conservatory of Music. He is active as Music Director of the concerts at King's Chapel in Boston. About the *Stabat Mater* he writes: "In my setting of this touching mediaeval poem I wished to write a concise and accessible choral work. It is basically lyrical and serene except where the text demands a dramatic exclamation. Each of the ten verses is treated as a separate short movement and each has its own mood and character. It is at all times tonal. I leave it to the musicologist to discover that all of the notes are strictly derived from a single tone-row."

LOREN RUSH

(Born in Los Angeles, California, August 23, 1935)

Loren Rush is a graduate of the University of California at Berkeley. He has studied with Seymour Shifrin and Andrew Imbrie, and is currently a teacher at the San Francisco Conservatory of Music.

Nexus 16 consists of an improvisational "grouping of four 'occasions' with approximate durations of 6', 35", 1' and 4'." An "occasion" may include several characteristic "events" appearing in various relationships, ranging from casual to chance. An event may occur in any occasion and also simultaneously with any other event. Each event is defined and characterized by specific compositional details, which take into account the possibility of simultaneous (chance) appearance.

"*Mandala Music* is more a kind of musician's erector set than a musical composition." The material for construction, or improvisation, consists of groups of pitches and three categories of durations. The geometry of the mandala aids the performer in defining the relationship of any given moment to the improvisation as a whole.

STANLEY SILVERMAN

(Born in New York City, July 5, 1938)

Stanley Silverman attended Mills College, Boston University and Columbia. He has studied with Leon Kirchner, Darius Milhaud and Roberto Gerhard. He is a Creative Fellow of the State University of New York, Buffalo, and is on the administrative faculty of the Berkshire Music Center. He is an accomplished guitarist and has played mostly in contemporary music both here and abroad.

Canso is an early Provençale term equivalent to the French word *chanson* (song), and the present work is thus derived from a troubadour poetic form. Completed in July, 1964, it is for "chorus and plucked consort," an instrumentation inspired by Mr. Silverman's interest in the music of the Elizabethan era. The two sections of the work are in variation form, with the second being a "double" of the first.

(Continued on page 22)

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Wednesday Evening, August 12, at 8 p.m.

Theatre-Concert Hall, Tanglewood

Program

MARIO DAVIDOVSKY Synchronisms No. 1, for Flute and
Tape Recorder

(Flute solo: HARVEY SOLLBERGER)

DONALD MARTINO Trio for Violin, Clarinet and Piano

Moderato—Adagio
Allegretto
Adagio molto
Allegro assai
Andante calante

RANDOLPH COLEMAN Concerto for Piano and
Chamber Orchestra

Prologue (Largissimo)
Serenata I
Interlude A (Moderato)
Serenata II
Interlude B
Serenata III
Epilogue

(Conducted by EDUARDO MATA; Piano solo: PAUL JACOBS)

FROMM COMMISSION

First Performance

Intermission

LOREN RUSH Mandala Music—Improvisations for
Three or More Performers

DAVID DEL TREDICI "I Hear an Army" for Soprano and String
Quartet

(Soprano: PHYLLIS BRYNJULSON)

FROMM COMMISSION

First Performance

HARVEY SOLLBERGER Chamber Variations for Twelve Players
and Conductor (1964)

(Conducted by GUNTHER SCHULLER)

FROMM COMMISSION

First Performance

BALDWIN PIANO

(Continued from page 20)

HARVEY SOLLBERGER

(Born in Cedar Rapids, Iowa, May 11, 1938)

Mr. Sollberger studied at the State University of Iowa and Columbia University. His principal teachers have been Philip Bezanson and Jack Beeson. Mr. Sollberger is also an accomplished flutist, and is associated with Charles Wuorinen in the Columbia University Group for Contemporary Music.

The composer explains that "the *Variations* alluded to in the title of the piece should not be thought of as a group of set pieces derived from and following in the wake of a 'theme.' They are, rather, based on the confrontations, both simultaneous and successive, of various musical occurrences which are themselves constantly transformed during the course of the work by the cyclic and permutational operations to which they are subjected. With regard to its overall shape, the piece is best thought of as the outcome of a process (making use of the variation procedures mentioned above) which has as its end the extension and development of the instrumental and conductorial 'roles' as defined at the outset of the work. The piece is in one movement."

His *Grand Quartet for Flutes* was composed in 1962 and is dedicated to the memory of the early 19th century flute virtuoso and composer, Friedrich Kuhlau.

WILLIAM SYDEMAN

(Born in New York City, May 8, 1928)

William Sydeman was educated at the Mannes College of Music in Manhattan and at Duke University. He studied privately with Roger Sessions and is now a teacher of composition at the Mannes College. He studied at the Berkshire Music Center in 1955 and 1956. His second *Study for Orchestra* was performed by the Boston Symphony Orchestra last November.

The *Quartet* was commissioned by the Aeolian Quartet and premiered by them in May 1964. The work "is characterized throughout by extreme independence of parts, all of whom exploit motivic material based on key intervals. The second movement is in the form of a passacaglia, while the third consists of a fugue exposition plus four variations."

Mr. Sydeman has provided the following comment on his *Lament of Elektra*: "It is a work written for quintuple chorus, alto solo and accompanying chamber ensemble. Each choral group has two instruments associated with it as well as its independent conductor to set *molti tempi* as needed. As Elektra's lament slowly unfolds, sung, spoken and chanted by the chorus (or groups of chorus) or alto solo, duets by each pair of instruments are interspersed. Thus the large design of the work is analogous to a Rondo form, where the 'rondo theme' consists of the instrumental duets, while the 'episodes' are the choral and solo material. The text is atomized. Short phrases and even single words provide the impetus for large sections of the work, based on the emotional content of the relevant text as well as specific sonorities of words."

CHARLES WUORINEN

(Born in New York City, June 9, 1938)

Charles Wuorinen has written a large number of works, twenty of which have obtained prizes. He teaches at Columbia University, where he is co-director of the Group for Contemporary Music. His *Chamber Concerto for Flute and Ten Players* was composed for Harvey Sollberger. The piece is in one movement consisting of eleven continuous variations. Besides various complex pitch and rhythmic relations within and between the variations, two overall dynamics of construction shape the direction of the piece: a non-linear but progressive thinning of density, and a similarly non-linear emergence of the flute as a progressively more isolated solo voice.

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Thursday Evening, August 13, at 8 p.m.

Theatre-Concert Hall, Tanglewood

Program

RANDOLPH COLEMAN Projection No. 3, for Flute, Oboe
and Clarinet

ROBERT NEWELL Concerto for Piano and Chamber Orchestra
(in two movements)

(Conducted by MELVIN STRAUSS; Piano solo: DAVID DEL TREDICI)

FROMM COMMISSION

First Performance

CHARLES WUORINEN Piano Variations
(To be performed by the composer)

Intermission

DAVID DEL TREDICI Fantasy Pieces for Piano
(To be performed by the composer)

DONALD MARTINO Concerto for Wind Quintet
(Conducted by GUNTHER SCHULLER)

FROMM COMMISSION

First Performance

JOHN MACIVOR PERKINS Music for Thirteen Players
(Conducted by MICHEL PLASSON)

FROMM COMMISSION

First Performance

BALDWIN PIANO

THE FROMM FELLOWSHIP PLAYERS

GUNTHER SCHULLER—*Supervisor*

MELVIN STRAUSS—*Conductor*

EDUARDO MATA—*Conductor*

MICHEL PLASSON—*Conductor*

LAWRENCE NEWLAND—*Conductor*

ELINOR PREBLE—Flute

LARAINÉ SHAPIRO—Violin

SOPHIE SOLLBERGER—Flute

LYNN SUBOTNICK—Viola

IRA DEUTSCH—Oboe

PETER ROSENFELD—Cello

EDWARD AVEDISIAN—Clarinet

LEW NORTON—Contrabass

DAVID CARROLL—Bassoon

DAVID DEL TREDICI—Piano

RICHARD DOLPH—Horn

FRANCES COHEN—Harp

PETER CHAPMAN—Trumpet

JOHN BERGAMO—Percussion

JOHN NELSON—Trumpet

DENNIS KAIN—Percussion

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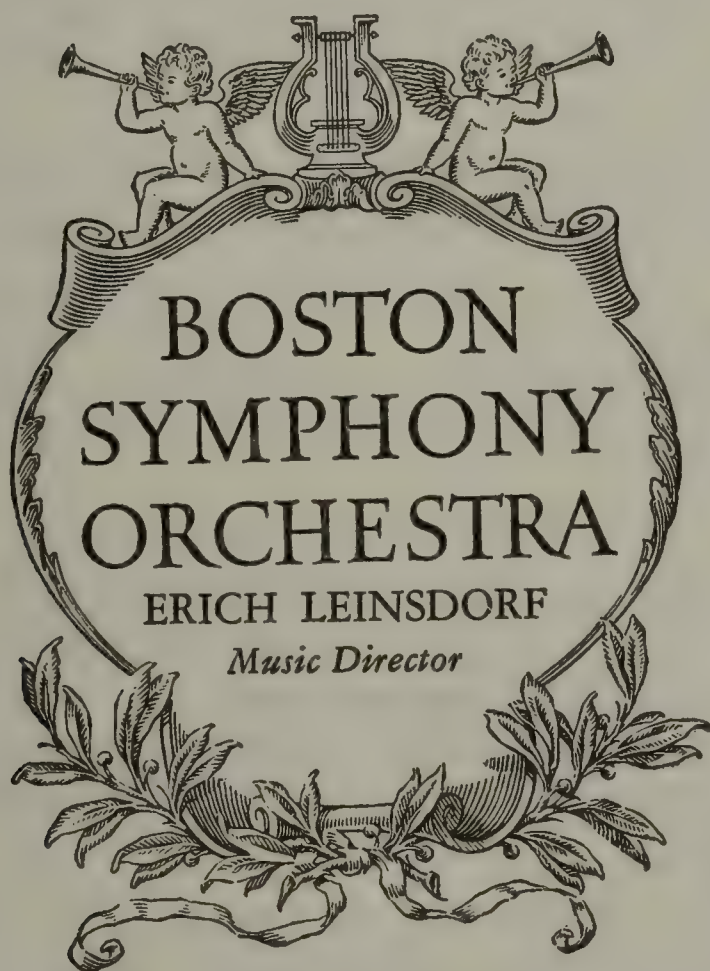
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I

Aria, O del mio dolce ardor, from "Paris and Helen" Gluck
O my beloved, whom I adore, the very air you breathe inspires my soul . . .

Se tu m'ami Pergolesi
If you love me and sigh but for me, gentle shepherd, sweet I find your love. But if you think I should smile on you only, you are beguiled. Because I love the lily, shall I despise other flowers?

Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte
(K. 520) Mozart
As she burns her letters, Luise says, "Born of a passionate fantasy, return to dust, you children of melancholy. You owe your being to the flames—I give you back to them. All these glowing songs were not sung to me alone. Burn quickly until not a trace remains. But, alas, the man who wrote you will burn for a long time in me."

Trennungslied (K. 519) Mozart
The angels weep when lovers part. How can I live without you? Joy is a stranger. I live in grief. And you? Perhaps Luisa forgets me forever.

An Chloë (K. 524) Mozart
The light of love shines from your blue eyes and I sit by you, tired, but full of joy to be near you.

II

Ach, des Knaben Augen (*Spanisches Liederbuch*) Wolf
"The Child's eyes shine, so clear and beautiful, and something radiates from them that completely wins my heart. He looks into my eyes and sees his image there and would greet me lovingly. So I will give my all to serve his eyes, since their radiance has won my whole heart."

Herr, was traegt der Boden hier (*Spanisches Liederbuch*) Wolf
Lord, what does this earth, drenched with your bitter tears, bear?—"Thorns for me, dear one, and blossoms for thee."—Ah! Where such streams flow, can a garden grow?—"Yes, and know that man will make of them garlands of many kinds.—"O Lord, for whom do they twine these garlands? Speak!—"Those of thorns are for me. Those of flowers I give to thee."

THREE SONGS TO POEMS BY EDUARD MORIKE

(SET BY HUGO WOLF)

Der Tambour

I wish my mother were a witch and would come with my regiment to France, and everywhere she would broil my food for me. At

night when the camp is asleep, when all are snoring—horses and men—I would sit before my drum. The drum would be a large dish of warm sauerkraut, the drumsticks would serve for eating, and my sword would be a sausage. My hat would be a fine wineskin full of good Burgundy. I wouldn't need a candle. The moon would shine and light my tent. It would shine in French, and make me think of my love. Alas, there has to be an end to this jest. If my mother could only be a witch!"

Nimmersatte Liebe

"Love is not to be stilled with kisses," the poet declares. "Who but a fool would try to fill a sieve with water? Love is always insatiable, and even Solomon, the sage, could not find it otherwise."

Das verlassene Magdlein

Early, when the cock crows before the stars vanish, I must kindle the fire. The flame is beautiful. Sorrowfully, I stare into it. Suddenly I realize that I dreamt of my faithless lover in the night. Tears upon tears flood my eyes. So comes the day. Would it were over!

Du denkst mit einem Faedchen (Italienisches Liederbuch) Wolf

You think you can catch me with a feather; with a glance, secure my love. I've caught some others who were higher-flying. I tell you truly. I'm in love . . . but not with you!

III

THREE SONGS OF OPHELIA FROM "HAMLET"

(SET BY RICHARD STRAUSS)

Wie erkenn ich mein Traulieb vor andern nun

How should I your true love know
From another one?
By his cockle hat and staff,
And his sandal shoon.

He is dead and gone, lady,
He is dead and gone;
At his head a grass-green turf
At his heels a stone.

White his shroud as the mountain snow,
Larded with sweet flowers;
Which bewept to the grave did not go
With true-loving showers.

Guten Morgen, 's ist Sankt Valentinstag

To-morrow is Saint Valentine's day,
All in the morning betime,
And I a maid at your window,
To be your Valentine.

By gis, and by Saint Charity,
Alack! and, Fie for shame!
Young men will do't, if they come to't;
By Cock, they are to blame.

Then he rose and donn'd his clothes,
And dupp'd the chamber door;
Let in the maid, that out a maid
Never departed more.

Quoth she, "Before you tumbled me,
You promis'd me to wed."
"So would I ha' done, by yonder sun,
An thou hadst not come to my bed'."

Sie trugen ihn auf der Bahre bloss

They bore him barefac'd on the bier;
Hey non nonny, nonny, hey nonny;
And on his grave rains many a tear,
Fare you well, my dove!

And will he not come again?
And will he not come again?
No, no, he is dead;
Go to they death-bed;
He never will come again.

His beard as white as snow
All flaxen was his poll.
He is gone, he is gone,
And we cast away moan.
God ha' mercy on his soul!

INTERMISSION

IV

SETTINGS BY DEBUSSY AND FAURE OF POEMS

BY PAUL VERLAINE

En Sourdine (from *Fetes galantes*)

Debussy

En Sourdine

Faure

Calm in the twilight made by tall branches, let us fill our love with this profound peace. Close your eyes, cross your arms upon your breast and from your heart banish all purpose. And when solemn evening drops down from black oaks, the nightingale—voice of our despair—shall sing.

Green (from *Ariettes oubliees*)

Debussy

Green

Faure

Here are fruit, flowers, leaves and branches and here is my heart which beats only for you. Tear it not with your white fingers but let this humble present find favor with you . . .

Il pleur dans mon coeur

Debussy

Il pleur dans mon coeur (Spleen)

Faure

There is weeping in my heart, as it rains in the city. What is this languor which penetrates my heart? My heart weeps without reason—this mourning is without reason. That is the worst of all; not to know why, without love or hate—my heart is full of pain.

Mandoline

Debussy

Mandoline

Faure

Serenaders and fair listeners chat idly beneath the whispering branches. There's Tircis, and Aminta, and the eternal Clitandre, and there's Damis, too, who writes many a lovesong to disdainful ladies. Their short silken jackets, their long trailing gowns, their elegance, their gladness and their soft blue shadows whirl in the ecstasy of moonlight pink and grey; and the mandolin chatters in the trembling breeze.

V

CONTEMPORARY LATIN SONGS

Tu Passaste por este jardim (Portuguese)

Villa-Lobos

Estrella do mar (Portuguese)

Ovalle

Benedicto pretinho (Portuguese)

Tavares

Dansa de caboclo

Cancao do mar (Portuguese)

Fernandes

Juego Santo (Spanish)

Caturla

Bito Manue

BALDWIN PIANO

MUSIC SHED — TANGLEWOOD

Lenox, Massachusetts

Wednesday, July 22, 1964 at 8:00

For the Benefit of the Orchestra's Pension Fund

THE BOSTON POPS

AT TANGLEWOOD

ARTHUR FIEDLER, *Conductor*

Guest Artist — ALLAN SHERMAN

PROGRAM

*Radetzky March

Strauss

*Overture to "La Belle Helene"

Offenbach

Peter and the Commissar

Sherman

with Apologies to

S. PROKOFIEV

L. V. BEETHOVEN

J. BRAHMS

J. STRAUSS II

P. I. TCHAIKOVSKY

G. VERDI

INTERMISSION

Selection from "The Sound of Music"

Rodgers

The Sound of Music—How Can Love Survive—The Lonely
Goatherd—My Favorite Things—Sixteen Going on Seventeen
—So Long, Farewell—Do-Re-Mi—Edelweiss—An Ordinary
Couple—No Way to Stop It—Maria—Climb Every Mountain

Variations on How Dry I Am

Sherman

Conducted by ALLAN SHERMAN

The End of a Symphony

Sherman

*Hello, Dolly!

Herman

*The Stars and Stripes Forever

Sousa

BALDWIN PIANO

*RCA VICTOR RECORDS

GALA EVENING

at Tanglewood

Wednesday, August 19, 1964

For the Benefit of the BERKSHIRE MUSIC CENTER

Events from 4 to 10 o'clock

Performances by each Department of the
BERKSHIRE MUSIC CENTER

SUPPER CONCERT
of choral music, on the lawn

EXTRAORDINARY CONCERT

(at 8:00 o'clock)

ERICH LEINSDORF *will conduct the combined*

BOSTON SYMPHONY ORCHESTRA

BERKSHIRE MUSIC CENTER ORCHESTRA

CHORUS OF 200

in the following program:

Tchaikovsky's Fourth Symphony

Strauss's "Blue Danube" Waltzes

(In its original version with male chorus)

March from Wagner's "Tannhauser"

(by 375 Performers)

LEOPOLD STOKOWSKI

will conduct

Bach's Passacaglia and Fugue, performed by both orchestras

Tickets \$5, \$4, \$3. Admission to the lawn \$2.50

ON SALE JULY 24

FESTIVAL TICKET OFFICE

Tanglewood, Lenox, Mass.

(413) 637-1600

Further information on the remaining Berkshire Festival concerts by the Boston Symphony Orchestra, Tuesday Evening Chamber Music Concerts, and the performances by the members of the Berkshire Music Center may be obtained from the Berkshire Festival brochure available at the Main Gate.

Open Rehearsals each Saturday Morning at 10:00, \$1.50 (children 50c)



TANGLEWOOD, LENOX, MASSACHUSETTS

A GALA EVENING

OF THE
BERKSHIRE MUSIC CENTER
ERICH LEINSDORF, *Director*

Wednesday, August 19, 1964

For the Benefit of The Berkshire Music Center

BALDWIN PIANO

RCA VICTOR RECORDS

A GALA EVENING AT TANGLEWOOD

By the Berkshire Music Center

PROGRAMS

4:00 WIND MUSIC BY MEMBERS OF THE INSTRUMENTAL
DEPARTMENT PORCH OF THE MAIN HOUSE

ROUSSEL Fanfare For a Sacred Heathen
(For four horns, four trumpets, three trombones and timpani)

FLORENT SCHMITT Fanfare from "Anthony and Cleopatra," Op. 69
(For four horns, three trumpets, three trombones, tuba, timpani and percussion)

GIOVANNI GABRIELI Canzone II (1597)
(For two brass choirs)

BOZZA Sonatine
I. Allegro vivo
II. Andante ma non troppo
III. Allegro vivo
IV. Largo; Allegro
(For two trumpets, horn, trombone and tuba)

HAYDN *Feldpartie* in B flat major
(For oboes, clarinets, bassoons and horns)
I. Allegro
II. Andante (chorale St. Antoni)
III. Menuetto
IV. Allegretto

DESPORTES Italian Suite for Quartet of Flutes
Firenze (*La Fiorentina*)
Venezia (*Piccioni*)
Napoli (*Pescatorini*)

MOZART Serenade in C minor for Winds, K. 388
I. Allegro
II. Andante
III. Menuetto in canone
IV. Allegro

5:00 STRING AND VOCAL CHAMBER MUSIC
THEATRE-CONCERT HALL

BRAHMS String Quartet in C minor, Op. 51, No. 1

- I. Allegro
- II. Romanze: Poco adagio
- III. Allegretto molto, moderato e comodo
- IV. Allegro

Violin: VIRGINIA HALFMANN
Violin: LOIS SABO

Viola: CHARLES KETCHAM
Cello: FREDDIE SLATKIN

BRAHMS Liebeslieder Waltzes, Op. 52

Sopranos: GRACE DI BATTISTA, KATE HURNEY
Contraltos: ROBERTA LONG, VIVIAN WOOD
Tenors: CHARLES KOVACH, JAMES WILHELM
Basses: RONALD GERBRANDS, FRANCIS HESTER
Pianists: CHERYL STERN and GEOFFREY HELLMAN

1. Speak, Oh Maiden, all too lovely 2. The high tide breaks upon the rocks
3. Oh, the women . . . 4. Lovely, as the evening's sunset 5. The hop-vine, green
and winding 6. A pretty little bird 7. How pleasant was it in the past 8. When
your eyes so kindly gaze 9. On the banks of the Danube, there stands a house
10. Oh, how gently does the stream 11. No, life is impossible with such people
12. Locksmith, come and make your locks 13. Little bird speeds through the air
14. See, how clear the water is 15. Nightingale, how pure her song 16. A dark,
deep pit is love 17. Do not, my beloved 18. A trembling stirs the bushes

5:00 MUSIC BY TANGLEWOOD COMPOSERS
CHAMBER MUSIC HALL

Department of Composition: Aaron Copland, Head; Gunther Schuller, Acting Head

DAVID STOCK Serenade

- I. Grazioso
 - II. Adagio molto
 - III. Adagio molto
- Conductor: LAWRENCE NEWLAND

WILLIAM ALBRIGHT Salvos

Conductor: MELVIN STRAUSS

DONALD WILSON Doubles

FRED LERDAHL Variations

Conductor: EDOUARDO MATA

THE FROMM FELLOWSHIP PLAYERS

GUNTHER SCHULLER—*Supervisor*

MELVIN STRAUSS—*Conductor*

MICHEL PLASSON—*Conductor*

EDUARDO MATA—*Conductor*

LAWRENCE NEWLAND—*Conductor*

ELINOR PREBLE—*Flute*
SOPHIE SOLLBERGER—*Flute*
IRA DEUTSCH—*Oboe*
EDWARD AVEDISIAN—*Clarinet*
DAVID CARROLL—*Bassoon*
RICHARD DOLPH—*Horn*

PETER CHAPMAN—*Trumpet*
JOHN NELSON—*Trumpet*
RONALD BORROR—*Trombone*
PAUL ZUKOFSKY—*Violin*
LARAINÉ SHAPIRO—*Violin*
LYNN SUBOTNICK—*Viola*

PETER ROSENFELD—*Cello*
LEW NORTON—*Contrabass*
DAVID DEL TREDICI—*Piano*
FRANCES COHEN—*Harp*
JOHN BERGAMO—*Percussion*
DENNIS KAIN—*Percussion*

6:30 SUPPER CONCERT BY THE TANGLEWOOD CHOIR
PORCH OF THE MAIN HOUSE

Department of Vocal Music: Ralph Berkowitz, Head; Lorna Cooke de Varon, Associate Head

PURCELL Scene of the Drunken Poet (from "The Fairy Queen")

Sopranos: CHRISTINA HARVEY, JUNE LE BELL

Baritone: SAMUEL COSBY

Conducted by: DAVID QUATTRONE

MENDELSSOHN Part Songs

1. *Abschied von Wald*

Conducted by: DAVID FELTON

2. *Jaglied*

Conducted by: JERRY ANN GALLOWAY

KRENEK Pater Noster and First Prayer (from "Five Prayers")

Conducted by: DAVID JOHNSON

PISTON Carnival Song

Conducted by: THOMAS A. SOKOL

GIBBONS The Silver Swan

Conducted by: AMY KAISER

MARENZIO When Spring Returns

Conducted by: CARLOTTA WILSEN

VAUGHAN WILLIAMS Three Shakespeare Songs

- 1. Full fathom five
- 2. The cloud-capped towers
- 3. Over hill, over dale

Conducted by: JAMES CUNNINGHAM

BERNSTEIN Choruses from "The Lark"

French choruses: Spring Song

Latin choruses: Benedictus

Court Song

Requiem

Soldier's Song

Gloria

Soprano: PHYLLIS BRYNJULSON

Countertenor: JOHN THOMAS

Conducted by: LORNA COOKE DE VARON

TANGLEWOOD CHOIR—1964

SOPRANO	ALTO	TENOR	BASS
Baum, Barbara	Andreen, Corrine	Jones, Earl	Collins, J. Barclay
Brynjulson, Phyllis	Bedford, Judith	Mason, Glenn	Cook, Jeff
Galloway, Jerry Ann	Block, Betty	Mehlman, Alan	Coren, Daniel
Harvey, Christina	Earle, Margaret	Neal, John	Cosby, Samuel
Janis, Marcia	Jacobs, Nora	Newell, Robert	D'Angelo, Paul
Kaiser, Amy	Jones, Diana	Pelton, David	Darrow, Peter
Kember, Marjorie	Jones, Janice	Quattrone, David	Feinstein, Carl
Kingett, Joanne	Koch, Charlotte	Steward, Kenton	Frisbie, Robert
Le Bell, June	Lake, Lydia	Thomas, John	Gockley, Richard
Wilsen, Carlotta	McAllister, Susan	Todkill, James	Jackson, Isaiah
Zaring, Linda	Mihoven, Elizabeth	Wilhelm, James	Johnson, David
	Phillips, Carol		Spitz, Michael
	Ripley, Janice		Swap, Walter
	Stouffer, Carolyn		

Accompanists: STEPHEN MORRIS, CARL DAVIS

Concert by the combined
BOSTON SYMPHONY ORCHESTRA
BERKSHIRE MUSIC CENTER ORCHESTRA
 and
FESTIVAL CHORUS

ERICH LEINS DORF, *Conducting*:—
 Symphony No. 4, in F minor, Op. 36

- I. Andante sostenuto; Moderato con anima
 in movimento di valse
 II. Andantino in modo di canzone
 III. Scherzo: Pizzicato ostinato; Allegro
 IV. Finale: Allegro con fuoco

INTERMISSION
 AWARD OF PRIZES—1964

LEOPOLD STOKOWSKI, *Conducting*:—
 Passacaglia and Fugue in C minor
 (Arranged by LEOPOLD STOKOWSKI)

BACH

STRAUSS

ERICH LEINS DORF, *Conducting*:—
 Waltzes, "By the Beautiful Blue Danube"
 In the original version with male chorus
 Chorus prepared by JAMES CUNNINGHAM)

WAGNER Entrance of the Guests Into the Wartburg, from Tannhauser, Act II
 With augmented chorus
 (Chorus prepared by LORNA COOKE DE VARON)

ORCHESTRA OF THE BERKSHIRE MUSIC CENTER

Department of Instrumental Music: Richard Burgin, Head;
 Joseph Silverstein, William Kroll, Associate Heads

VIOLIN
 Darwyn Apple
 Barbara Benary
 Paul Biss
 Judith Cannon
 Mary Critelli
 David George
 Alan Gerstel
 Virginia Halfmann
 Barbara Heinen
 Lucille Hymowitz
 Jane Logan
 Julian Meyer
 Monique Morin
 Claudia Rantucci
 Lois Sabo
 Laraine Shapiro
 Marylou Speaker
 Jacqueline Zuelzer

Frank Reilly
 Diane Williams
 Susan Winterbottom
 Joseph Young

CELLO
 Stephen Custer
 Janet Frank
 George Harpham
 Charlotta Klein
 David Levine
 Jonathan Miller
 Louis Richmond
 Freddie Slatkin
 Hideo Yashiro

BASS
 Thomas Brennand
 Richard Cohen
 Frank Diliberto
 Michael Fader
 Lew Norton

FLUTE
 Paul Fried
 Elaine Lewis
 Kyril Magg
 David Shostac

VIOLA
 Darrel Barnes
 Nancy Blacklock
 Donald Clauser
 Kenneth Harrison
 Charles Ketcham
 Mariel Lewy

OBOE
 Douglas Bairstow
 Barry Fader
 Jeffrey Gold
 Robert Stewart

CLARINET
 Thomas Jones
 Lawrence McDonald
 Donald Ransom
 Winfield Swarr

BASSOON
 Elizabeth Bishop
 Theodore Grimes
 Richard Vrotney
 Thomas Woodhams

FRENCH HORN
 Virginia Benz
 Charles Bogue
 William Lane
 Ralph Lockwood
 John Ohanian

TRUMPET
 Peter Chapman
 Richard Giangliulo
 Noble Morrell
 John Nelson

TROMBONE
 Lawrence Benz
 Ronald Borrer
 Roger Janssen
 Alan Pierce

TUBA
 Thompson Hanks Jr.

**TIMPANI AND
 PERCUSSION**
 Arnold Huberman
 Jan Williams
 Nathan Portnoi
 David Searcy

HARP
 Sydney Virginia Payne
PIANO
 Elizabeth Wright

THE BERKSHIRE MUSIC CENTER

Mrs. Koussevitzky has told the students here, "I remember when the Center was but a vision—a creative ideal of Serge Koussevitzky which he conceived at the eve of the First World War and which he was destined to bring to life in the United States of America during the first year of World War II. The plan he envisioned called for the dimensions and resources of a vast country, free and vigorous, eager and youthful in spirit. The great Boston Symphony Orchestra with a noble tradition gave body to the spirit." Erich Leinsdorf, in his address to the students at the Opening Exercises of the Berkshire Music Center in 1964, said that it "is organized and will be run with one principal aim: to build a bridge between school and professional life. Crossing this bridge during the next eight weeks, you will have ample opportunity to ask questions, to get answers, and—more significantly—you may recognize the value of being well-informed not only in music, but in the full spectrum of our civilization and its relations to the arts."

The problem of financing such an undertaking has always been a thorny one, inasmuch as it is done by the Boston Symphony Orchestra, which is already dependent on contributions for its continuation, and because students of music are seldom persons of means. Scholarships at the Berkshire Music Center take the form of grants towards tuition from the Tanglewood Revolving Scholarship Fund, which has been established by gifts from RCA Victor, the Rockefeller Foundation and others. But the continued sources of financial aid to the Tanglewood musician are not sufficient to meet the costs of training him here.

In order to carry on the work of the Center, additional scholarship aid is needed; information on details of a partial or full scholarship is available at the Berkshire Music Center office.

HARRY J. KRAUT, *Administrator*

COMMITTEE FOR THE GALA EVENING

MRS. SERGE KOUSSEVITZKY, *Chairman*

Honorary Committee: MRS. HENRY B. CABOT, MRS. ERICH LEINS DORF,
 MRS. ENDICOTT PEABODY

MRS. JOHN L. B. BROOKE
 MRS. BRUCE CRANE
 MME. ANNA DE LEUCHTENBERG
 MRS. JOSEPH DEPASQUALE
 MRS. ROBERT UNDERWOOD JOHNSON
 MRS. WILLIAM KROLL
 MRS. JOHN G. W. MAHANNA
 MRS. LAWRENCE K. MILLER
 MRS. MAC MORGAN

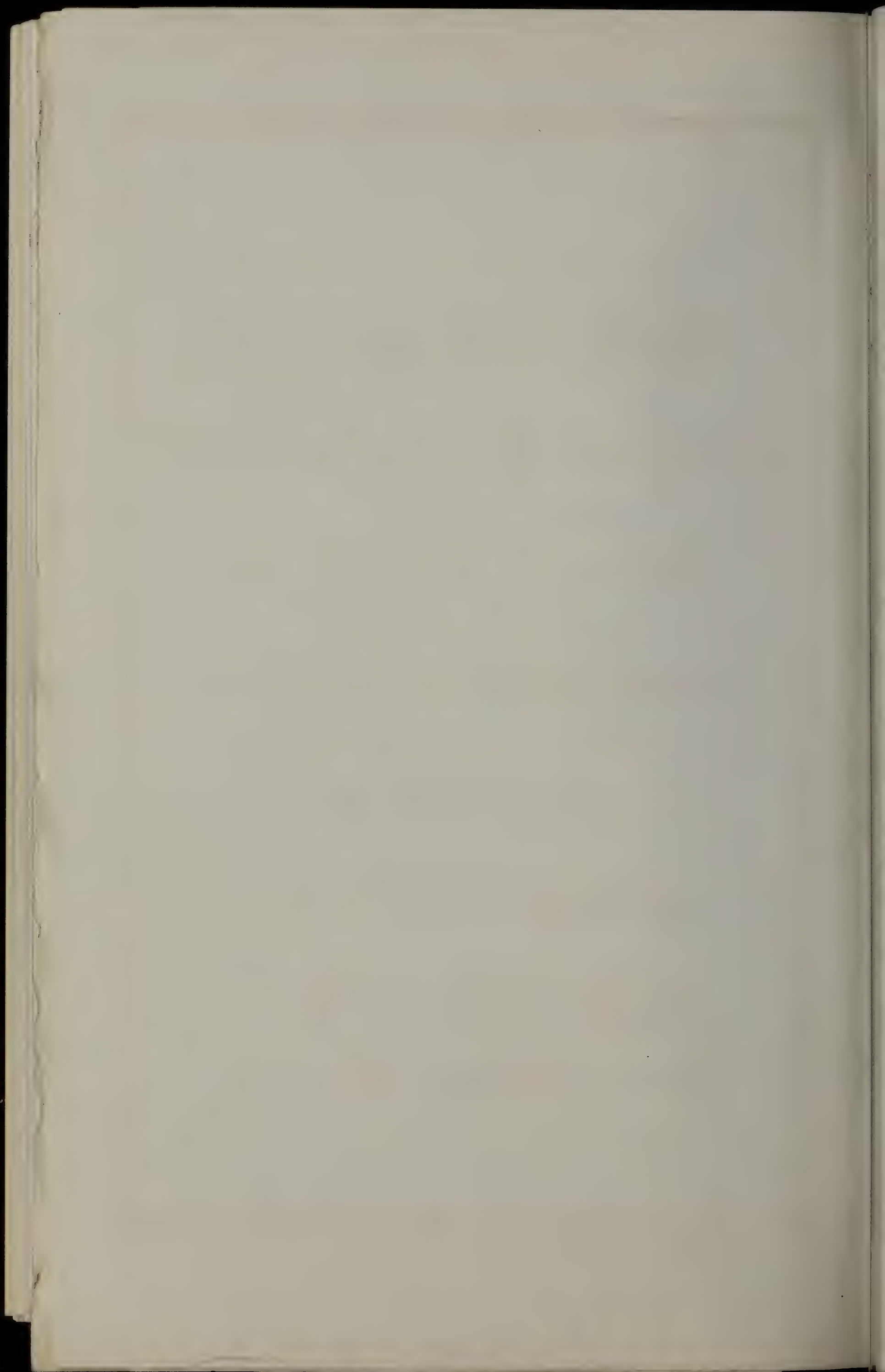
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 MRS. EDGAR B. STERN
 MRS. ALBERT STERNER
 MRS. WILLEM WILLEKE

*Sixth International
Congress of Biochemistry*

JULY 26 TO AUGUST 1, 1964

BOSTON
SYMPHONY
ORCHESTRA

ERICH LEINSDORF, *Music Director*



*Sixth International
Congress of Biochemistry*

JULY 26 TO AUGUST 1, 1964

BOSTON
SYMPHONY
ORCHESTRA

ERICH LEINSDORF, *Music Director*

Philharmonic Hall

Lincoln Center for the Performing Arts

July 28th, 1964, New York City

Handwritten title in Cyrillic script, likely the title of the manuscript.

Handwritten text in Cyrillic script, possibly a subtitle or a section heading.

Handwritten text in Cyrillic script, likely the main body of the title page or a dedication.

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

SIXTH INTERNATIONAL CONGRESS OF BIOCHEMISTRY

TUESDAY, JULY 28, 1964, AT 8:30

Philharmonic Hall
Lincoln Center for the Performing Arts

DVOŘÁK Symphony No. 6, in D major, *Op.* 60

- I. Allegro non tanto
- II. Adagio
- III. Scherzo (Furiant) : Presto; Trio
- IV. Finale: Allegro con spirito

INTERMISSION

BARTÓK Concerto No. 2 for Violin and Orchestra

- I. Allegro non troppo
- II. Andante tranquillo
- III. Allegro molto

STRAUSS Prelude and Waltz Sequence from "Der Rosenkavalier"

Soloist
JOSEPH SILVERSTEIN

BALDWIN PIANO

RCA VICTOR RECORDS

*(The duration, including intermission, will be
about one hour and fifty minutes)*

SYMPHONY NO. 6, IN D MAJOR, *Op.* 60

By ANTONÍN DVOŘÁK

Born in Mühlhausen, Bohemia, September 8, 1841; died in Prague, May 1, 1904

THIS Symphony, formerly known as "No. 1," was the sixth in order of composition, the sixth of Dvořák's nine accredited symphonies according to the latest revised and enlarged catalogue of Jarmil Burghauser, published in Prague in 1960. Dvořák's symphonies were for years considered as five, the five which were published in his lifetime and numbered in the order of their publication with disregard of four earlier scores. The earlier four have been published posthumously.

It is perhaps significant that this Symphony contains a *furiant* for its scherzo. The *furiant* is a swift, lively and variously accented Bohemian dance, a form which Dvořák also treated in separate compositions. The composer was at this time forty, and still dwelt among his own people, composing in the style of their songs and dances. Two years before, Brahms had interested the publisher Simrock in his music; Simrock was avid for his Slavonic Dances, and other publishers were after him for similar short works. At the same time Dvořák was increasingly influenced by music in a broader classical sense, notably by the music of Brahms, whose Second Symphony, published two years before, he much admired. Dvořák's Symphony in this same key conspicuously merges a spontaneous folkish flavor with a growing general symphonic method.

Otakar Šourek, in his book on the orchestral works of Dvořák, writes thus about the Symphony: "The feeling of intense happiness with which the recognition of his art and the material improvement it implied filled Dvořák's whole being, after the long years of cold-shouldering, neglect and material hardship, are reflected in this work as unmistakably as in the 'Slavonic Dances,' the A major Sextet, the E-flat major Quartet or the Violin Concerto. Indeed, in this respect, the symphony is a specially characteristic and revealing document. Each movement embodies a masterly stylization of living optimism, courage, rejoicing and good spirits. And, at the same time, it is in mood and expression one of his most thoroughly Czech works. It draws its strength from the Czech countryside, the composer's love for his native environment and his own people giving a warmth of colouring to every thought and, indeed, to every bar of the composition. In this symphony, the humour and pride, the optimism and passion of the Czech people come to life, and in it there breathes the sweet fragrance and unspoiled beauty of Czech woods and meadows. Here the sun shines from a clear and cloudless sky. And just as the mood is one of serenity and unclouded happiness, so, too, the composition is unburdened by any complicated musical problems of form or structure. In the very personal tone of its mood and expression, Dvořák's D major symphony differs very considerably from Brahms's preceding second symphony (with which it has the key in common as well as a similarity

of mood at the beginning of the last movement). In its undeniable individuality and originality, in its greater conformity of inward and outward clarification, it rises above Dvořák's own earlier symphonies and marks yet another substantial advance in the composer's creative development. Its expression is throughout clear and unforced, the form correspondingly simple in outline and transparent in texture, yet at the same time rich and attractive in thematic treatment, the instrumentation still further simplified and remarkably plastic, the tone-colouring gay, varied and fresh. A spirit of masterly maturity and classical simplicity permeates the whole work, giving it a truly symphonic nobility of content and design."

CONCERTO NO. 2* FOR VIOLIN AND ORCHESTRA

By BÉLA BARTÓK

Born in Nagyszentmiklos, Hungary, March 25, 1881;
died in New York, September 26, 1945

IT was in 1940 that Béla Bartók came to the United States, a voluntary exile from his country, and it was here that he dwelt for the remainder of his life. His presence drew far less attention than his extraordinary abilities deserved. In spite of an illness which was to prove fatal he composed some significant works here, notably the Concerto for Orchestra, commissioned by Serge Koussevitzky, and introduced by this Orchestra. The Violin Concerto was composed two years before his journey westward.

Otto Gombosi, writing in the *New York Times*, May 5, 1940, posed the question: "What has Bartók given to modern music? First, a richness of new harmonic possibilities. The influence of Debussy did not lead him into coloristic effects, but to an ingenious and daring extension of tonality to the utmost limits. Then he gave to modern music a kind of rhythm which seems to incorporate the elemental powers of nature — a rhythm creating form. He gave to modern music a flourishing melody, which grew up from assimilated elements of folklore to a quite individual richness and originality. He gave examples of formal perfection, growing organically from the material. And finally he gave to modern music a ripe polyphony that has very little to do with "neo-classicism" and which is formed with an iron consistency that reaches extreme possibilities. Works like the last string quartets, the Music for Strings, the Concerto for Two Pianos and Percussion are lasting values in modern music, both as regards formal perfection and expressive power.

"Stylistic catchwords can hardly grasp this richness [the richness of Bartók's manifold contribution to modern music]. In its deepest funda-

* An early violin concerto by Bartók, composed in 1908, was found to exist in manuscript after his death, and was performed at Basel in 1958. The longer known concerto therefore becomes the second in order.

mentals, Bartók's music is of an elemental strength; it is chthonic and orgiastic in its severity and its visionary poetry. Rhythm of extreme potency is one of its most characteristic features. This rhythm gives his music that Dionysian strain that produces its elemental effect, besides also giving it the strong backbone of the vision of sound. This is the reason for the pantomimic aptitude of this music, which found its strongest expression in Bartók's few stage works."

PRELUDE AND WALTZ SEQUENCE
FROM *DER ROSENKAVALIER*

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

SHORTLY after the first production of *Elektra* in 1909, Strauss let it be known that he was collaborating once more with von Hofmannsthal. The new opera was composed with great eagerness as Strauss received the pages of the libretto piecemeal, begun May 1, 1909, four months after the production of *Elektra*, and completed September 26, 1910. His statement that he was "writing a Mozart opera" was taken as a presumptuous claim to immortal company by a composer already regarded as outrageously impudent. But the fact that the authors of the stark pages of *Elektra* were about to produce a comedy actually including waltzes was calculated to pique the public curiosity. When *Der Rosenkavalier* (or *Der Ochs von Lerchenau*, as Strauss had first intended to call it) was first produced in various Central European cities there were official censorial objections which, however, neither prevented performances with text untouched nor kept audiences away. When the opera made its way to New York two years later, H. E. Krehbiel bespoke a considerable critical opinion when he objected to the opera's loose moral tone and its use of Viennese waltzes in the supposed era of Maria Theresa. He may have forgotten that Mozart's Count Almaviva in *Figaro*, not only set but written in that period, had in Strauss's Baron Ochs a close companion in lechery who was similarly brought to ridicule by his inferiors in station who were his superiors in intrigue. The characters Octavian, the Marschallin and Sophie have perhaps as much appeal as Cherubino, the Contessa and Susanna (we make no musical comparisons here). If Figaro's *Se vuol ballare* is not in the style of Johann Strauss, it is at least a waltz. That anyone could be troubled by morals and anachronisms in Strauss's delightful (and suitably frivolous) operatic confection reads curiously in this fifty-third year of the still lusty existence of *Der Rosenkavalier*. If a purist like Paul Henry Lang draws aloof from *Der Rosenkavalier* as "Mozart and Johann Strauss rouged and lipsticked," there are those who gladly subject themselves to the charms of the score and forgive its composer his liberties with history — if they notice them at all.

THE ORCHESTRA

When Henry Lee Higginson, a music-loving Bostonian, decided to found a symphony orchestra in his community, an orchestra of the highest European standards was all but nonexistent in this country. The year was 1881. For many years Mr. Higginson made this his personal venture, engaged such leaders as Arthur Nikisch, Wilhelm Gericke and Karl Muck, who built the Orchestra into one of the finest in the world. In 1918, this Orchestra was incorporated and became a public charge. Its performances under Pierre Monteux, Serge Koussevitzky, Charles Munch, and for the last two seasons Erich Leinsdorf, are still a challenge of superlative performance in an era which has become orchestra-conscious, richly proficient and musically active far and wide. The performances under Erich Leinsdorf are not the least part of this challenge.

THE CONDUCTOR

Erich Leinsdorf was born in Vienna in 1912 and had his musical training there. His first reputation as conductor was won in Italy, France, Belgium and Salzburg where he conducted the Festivals assisting Bruno Walter and Arturo Toscanini. He came to America and became the conductor of the German repertory at the Metropolitan Opera Company (1938-1943). After conducting the Cleveland Orchestra, the Rochester Philharmonic and New York City Opera, he returned to the Metropolitan Opera House (1957-1962). It was in 1962 that he became the Music Director of the Boston Symphony Orchestra.

THE SOLOIST

When Joseph Silverstein became the Concertmaster of this Orchestra in the autumn of 1962, he was thirty years old and one of the youngest members. Born in Detroit, he studied at the Curtis Institute of Music in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He played with three other orchestras before joining this one in 1955. Mr. Silverstein has won signal honors here and abroad, notably the Walter W. Naumburg Foundation Competition prize in 1961.

THE BERKSHIRE FESTIVAL

The Boston Symphony Orchestra is giving its annual festival at Tanglewood, its summer home in the Berkshire Hills of western Massachusetts. Concerts are given in the great Music Shed each Friday and Saturday evening and Sunday afternoon under the direction of Erich Leinsdorf, until August 23. For programs and full information apply to Berkshire Festival Office, Lenox, Massachusetts.

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Roland Tapley
Roger Shermont
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Noah Bielski
Alfred Schneider

SECOND VIOLINS

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Julius Schulman
Raymond Sird
Gerald Gelbloom
Max Winder
Burton Fine
Giora Bernstein

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo

CELLOS

Samuel Mayes
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
Winifred Winograd
John Sant Ambrogio
Luis Leguia
Peter Schenkman

BASSES

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
John Holmes
Laurence Thorstenberg

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Matthew Ruggiero

CONTRA BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Thomas Newell
Harry Shapiro
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

TIMPANI

Everett Firth

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

HARPS

Bernard Zighera
Olivia Luetcke

PIANO

Bernard Zighera

LIBRARY

Victor Alpert
William Shisler

STAGE MANAGER

Alfred Robison

Rosario Mazzeo, *Personnel Manager*

